



Basking in the Divine Presence

A Study of Jāp Sāhib
The Meditation of Guru Gobind Singh



BASKING IN THE DIVINE PRESENCE

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A Study of *Jāp Sāhib* :
The Meditation of Gurū Gobind Singh

Translation & Commentary by
JASWANT SINGH NEKI



Singh Brothers
Amritsar

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Dedication
to
the ever living memory
of
Sant Iqbal Singh Ji

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Key to Pronunciation

In order to facilitate the correct pronunciation of the original Gurmukhi (Punjabi) script the following key has been used while transcribing it into Roman script.

<i>Gurmukhi Letter</i>	<i>Vowel Symbol</i>	<i>Roman Script equivalents</i>
ਅ		a (as in <i>but</i>)
ਆ	ੜ	ā (as in <i>car</i>)
ਇ	ਫ	i (as in <i>sir</i>)
ਈ	ਭ	ī (as in <i>week</i>)
ਉ	—	u (as in <i>put</i>)
ਊ	—	ū (as in <i>fool</i>)
ਏ	ੜ	e (as in <i>male</i>)
ਐ	ੜ	ai (as in <i>car</i>)
ਓ	ੜ	o (as in <i>soap</i>)
ਔ	ੜ	au (as in <i>cost</i>)
ਸ		s (as in <i>sun</i>)
ਹ		h (as in <i>he</i>)
ਕ		k (as in <i>king</i>)
ਖ		kh (as in <i>khaddar</i>)
ਗ		g (as in <i>leg</i>)
ਘ		gh (as in <i>ghee</i>)
ਙ		ng (as in <i>ring</i>)
ਚ		ch (as in <i>church</i>)
ਛ		chh (as in <i>Chhatarpur</i>)
ਜ		j (as in <i>Japan</i>)
ਝ		jh (as in <i>Jhansi</i>)
ਞ		ñ
ਟ		t (as in <i>cut</i>)
ਠ		th (as in <i>thug</i>)

<i>Gurmukhi</i> <i>Letter</i>	<i>Vowel</i> <i>Symbol</i>	<i>Roman Script</i> <i>equivalents</i>
ਡ		ḍ (as in <i>doctor</i>)
ਢ		ḍh (as in <i>dhoh</i>)
ਣ		ṇ (as in <i>Runn of Kutch</i>)
ਤ		t (as in <i>Telugu</i>)
ਥ		th (as in <i>thumb</i>)
ਦ		d (as in <i>thee</i>)
ਧ		dh (as in <i>dhobi</i>)
ਨ		n (as in <i>nun</i>)
ਪ		p (as in <i>pin</i>)
ਫ		ph (as in <i>phase</i>)
ਬ		b (as in <i>bed</i>)
ਭ		bh (as in <i>bhang</i>)
ਮ		m (as in <i>man</i>)
ਯ		y (as in <i>year</i>)
ਰ		r (as in <i>ring</i>)
ਲ		l (as in <i>love</i>)
ਵ		v (as in <i>valley</i>)
ੜ		r̥ (as in <i>Roorkee</i>)
ੜ		r̥h (as in <i>saree</i>)
ਸ਼		sh (as in <i>show</i>)
ਖ਼		<u>kh</u> (as in <i>khan</i>)
ਗ਼		<u>gh</u> (as in <i>Ghazi</i>)
ਜ਼		z (as in <i>zero</i>)
ਫ਼		f (as in <i>feet</i>)

Nasal Sound

ੰ	ṁ (as in <i>single</i>)
ੰ	ṁ (as in <i>plant</i>)

Note : The short vowels /ə/ and /ɒ/ were used at the end of certain words in medieval Punjabi to represent *certain cases*. Usually a modern Punjabi speaker, in general, is unable to pronounce these short vowels at the last position. We have used these short vowels in brackets as (u) and (i) towards the end, which of course, helps to transcribe the exact spellings of *Jāp Sāhib*.

Introduction

Jāp Sāhib is one of the celebrated spiritual compositions of Gurū Gobind Singh, the tenth Gurū. Like the *Jap jī* of Gurū Nānak Dev, it is also a part of the daily pre-dawn liturgical service of the Sikhs. The *Jap jī* provides instruction in spiritual praxis, and introduces one to the different spirit-scapes on the way to the Transcendent Reality. *Jāp Sāhib* straightway dwells upon God through His attributive names in exquisitely mellifluous verse.

Its composition must have become possible in a state of profound meditation. In it, at places, there is considerable repetition of the terms of salutation. But that is the essential pattern of *jāp*. Still, however, monotony is kept in abeyance by varying the salutary phrases, at intervals, also in consonance with the change of the metre. It employs amazingly live rhythms. Hence, recitation of this composition makes one feel as if one is hearing the echoing rhythms of the Cosmic Drum.

Stylistically also, the two compositions – *Jap jī* and *Jāp Sāhib* – are mutually quite distinct. While *Jap jī* flows through serene metres, *Jāp Sāhib* generates dancing and clanging rhythms that flow like a mountainous torrent, opening the flood-gates of divine intimation.

This wonderful composition gives unambiguous evidence that its author is in intimate communion with the Cosmic Spirit. It succeeds not only in sprouting a devout relationship with the Divine, but also in generating, in one who recites it, indomitable courage and undaunted valour pregnant with the spirit of sacrifice.

Its majestic diction clothes the intimations of the Divine in highly dignified idiom and sublime grace. Its flow carries the soul

of the seeker with it through the portals of sanctimonious inspiration. It undoubtedly mirrors an intimate numinous presence of the Divine that must have been experienced by its author.

Every one of its ten different metres has its specific distinctive lilt; and together they weave a consistently valorous beat. Thus, while the content of the unique composition is steeped in *Shant Rasa* (the aesthetic flavour of serenity), its form is steeped in *Vir Rasa* (the aesthetic flavour of valour). In the traditional poetics, this combination would be considered nothing short of a serious poetic blasphemy, yet the Gurū does not let any discord appear at any time. He, on the other hand, succeeds in making it an artistic medium of meditation in the battlefield.

The way its hundreds of expressive terms echo each other and hold each other in alliterative clasps lends a tremendous force and injects an uncommon musicality to its flow. The dignity, profundity and nobility of the expressions employed by the Gurū make them worthy reflections on the Divine.

Its metres – ranging from single syllable to over a dozen syllables – all prove themselves to be missiles of intense faith. They awaken the seeker's spiritual consciousness and enliven his quest. On the wings of the sacramental expressions of this *bānī*, the spirit of the seeker wafts into the realms of super-consciousness.

Like *Jap jī*, *Jāp Sāhib* is also one of the five liturgical texts¹ that are recited while the baptismal potion, *Amrit*², is prepared, the same way as it was done on the great Baisākhī day of 1699 when the Order of the *Khālsā* was initiated.

1. The three other texts are *Sawayyās*, *Anand Sāhib*, and *Benatī Chaupai*.

2. *Amrit* is the ambrosial potion prepared for imbibing and anointing during the baptismal ceremony of the *Khālsā*.

Brief Life of Gurū Gobind Singh

Gurū Gobind Singh, the tenth Gurū of the Sikhs, and the author of *Jāp Sāhib*, was born to his parents, Gurū Tegh Bahādur and Matā Gujrī, on December 22, 1666 AD at Paṭnā.

When the news of his birth reached a Muslim fakīr, Bhīkhan Shāh in Haryāṇā, he made a reverent bow towards the East. His disciples were perplexed, because the Muslims always bow towards the Meccā, which was to the West from their place. They, therefore, asked him, "You have always made your bow towards the West, why this departure from it and making your genuflexion towards the East?" He replied, "Today a great soul has been born in the East and I have bowed towards his stars." Then, at the behest of his disciples, he went to Paṭnā to have a look at the infant Gurū. He is said to have taken with him two containers filled with candies. When he brought them before the infant Gurū, the infant Gurū touched both the containers with his hands. Bhīkhan Shāh had a smile of satisfaction on his face. When his disciples asked him the reason of his smile, he said, "These containers were presented to him, representing the Hindū and Muslim communities. Touching them both with his hands signifies to me that he shall look upon Hindūs and Muslims with equal favour and without any adverse discrimination."

The Gurū received his education in Paṭnā. His childhood is replete with many interesting and instructive stories. One of these is how he taught his playmates the tactics of warfare. He would divide them into two groups and instruct them to fight mock battles. These, he supervised in person and appreciated those who fought well. Whoever witnessed these play-battles was not only highly impressed with his leadership qualities, but could also perceive his undoubted potentiality for becoming a great hero. Many, who witnessed him in that role, even began to

worship him - for that, to them, appeared nothing short of divine power cum divine intellect.

Those were the days of Mogul tyranny over the Hīndūs. Under the orders of Aurangzeb, the Mogul Emperor, forcible conversion of the Hīndūs to Islam - even at the point of death - had been instituted. Distressed Brahmins of Kashmir, who were considered supreme leaders of the Hīndū community, came over in the form of a deputation to Anandpur to inform Gurū Tegh Bahādur of their plight. With tearful eyes they narrated their dismal condition and reverently sought his advice. While the Gurū gave them solace, himself he became absorbed in deep thought. At that critical moment, the child Gobīnd Rāe¹ happened to come there. He noticed the sign of some unusual concern on his father's face. He enquired of him the cause of that concern. The Gurū told him the story of the Puṇḍits' plight. "Then what solution have you thought of?" asked Gobīnd Rāe. "The need of the hour is that someone of high spiritual stature should come forward and offer his own life as sacrifice in order to stem this tyranny." The Gurū told his nine-year old son. Gobīnd Rāe promptly replied, "But who could be better suited than yourself to undertake such a noble task?" This intervention by Gobīnd Rāe pleased Gurū Tegh Bahādur who took him into his arms and showered his fond love on him. The Gurū then assured the Puṇḍits of his support and told them, "Go and convey the Emperor through the Governor of your state that if Tegh Bahādur agrees to accept Islam, you would all follow him."

This was duly conveyed to the Emperor through the appropriate channels. The Emperor construed this message as a kind of challenge and got the Gurū arrested and brought over to Delhī along with his three disciples who, at that time were keeping him company. Before leaving for Delhī, however, the Gurū posted Gobīnd Rāe with detailed instructions about what steps to take in the case the threatening eventuality took place.

1. This was his original name; later, when he received Baptism from the Khālāsā, then he was named Gobīnd Singh.

In Delhi, Aurangzeb held a series of dialogues with the Gurū proposing that he accept Islam. When that did not work, he tried to lure the Gurū with all kinds of temptations. Finally, he came down to threaten his life if he would not comply. The Gurū, however, stood resolutely firm and declined to oblige the Emperor. When the Emperor did not succeed, he ordered cruel execution of three of his disciples right in front of him so that the Gurū would see the intensity of the threat to his own life and succumb out of fear. Even those three disciples did not show any signs of fear and with exceptional calm withstood the cruel death imposed on them. The Emperor tried once again to persuade the Gurū and remind him again of the fate he would meet, should he not change his mind. The Gurū, however, stood resolute. That irked the Emperor and he ordered the Gurū's execution. The Gurū was executed in the Chāndni Chowk, the royal square, where Gurdwārā Sis Ganj stands today.

Gurū Tegh Bahādur had, even before leaving for Delhi, made all necessary arrangements for Gobīnd Rāe to be installed as his spiritual successor as the tenth Gurū of the Sikhs. So, Gobīnd Rāe was promptly made the tenth Gurū and accepted reverently by the entire Sikh people. The young Gurū took a vow, not only to bring the tyrant rulers to book, but also to infuse such valiant spirit into the people that they would rise, and even lay down their lives, to attain freedom from the tyrants.

He advised his Sikhs to arm themselves. Very soon, an army of a respectable size took shape. In addition to the usual spiritual instruction, the Gurū also started providing his Sikhs physical and martial training. However, the Hindū hill princes of the neighbouring states became jealous of the Gurū's increasing following and his rising military might. They decided to teach him a lesson.

Yet, one of them was well disposed towards the Gurū and invited him over as a guest to his state. The Gurū was pleased to accept his invitation. One day, while in pursuit of game, the Gurū discovered a picturesque spot on the bank of the river Yamunā to which he took great fancy. When the Rājā came to know about it,

he persuaded the Gurū to stay on at that spot since he liked it so much. The Gurū agreed, and very soon a whole township came to grow around it.² The Gurū spent around four years there.³

The reputation of his erudition attracted to him a bevy of scholars and poets including some of those whom the impoverished Mogul Emperor had disbanded from his Court. He encouraged them to translate many Sanskrit and Persian classics into Braj Bhāshā, the popular folk language of that time. Much of this valuable material however, was destroyed by the enemy hordes vengefully after the Gurū eventually vacated Anandpur (q.v. below).

The hill princes had several scuffles with the Gurū and his Sikhs, but were always defeated. After the first of these battles that occurred at Bhaṅgāñī, and the Sikh forces had successfully repulsed the forces of the hill chief, some Sikhs came to seek the Gurū's permission to follow the receding attackers and to wrest a sizeable part of their territory. The Gurū, however, declined to give them any such permission saying, "Our mission in life is to protect the downtrodden and root out the tyrants; and not to annex land or set up our own kingdom." Not only were the attacks of princely states repulsed several times, the Sikhs defeated even a number of Mogul expeditions against the Gurū.

On the festive day of Baisākhī in 1699 AD, the Guru convened a special massive assembly of the Sikhs from all over. Contemporary chroniclers have reported that around 40,000 Sikhs attended. In the midst of that assembly, the Gurū stood upon a platform, specially erected for the occasion and announced that he wanted someone to come forward and present him his head. It is chronicled that the entire assembly got stunned. Yet, soon a volunteer came forth to offer his head to the Gurū. He was not the only one. The Gurū made five calls and every time a volunteer stepped forward to make the offering of his own head. The Gurū called those five his *Pañj Piāre* (his

2. This township came to be called 'Pāonṇā', literally meaning, where the Gurū changed his step.

3. It was here that *inter alia*, the Gurū composed *Jāp Sāhib*.

'Beloved Five'). Then he initiated into a special Order called Order of the Khālsā, or God's Knights-at-Arms, by baptizing them with *Amrit*. Then he prescribed some special rules of conduct for them including a number of taboos. He also added the epithet 'Singh' (a lion) to the name of everyone so baptized.

Then he requested the *Pañj Piāre* to initiate him also into the new Order in the same manner in which he had initiated them. Thence on, Gobind Rāc also became Gobind Singh.

The very next day, thousands more volunteered to be recruited into this Divine Army, and were baptized the same way.

This frightened the hill-princes, who reported the matter to Aurangzeb soliciting his active intervention to quell this "rebellious venture" of the Gurū. The Emperor, who had already been peeved by the defeat of his previous dispatches upon the Gurū, chose this time to dispatch a huge army which, along with the forces of the twenty-two hill-chiefs, and local Gujjars and Ranghar tribes mounted a massive attack on Anāndpur, the Gurū's abode.

The battle raged on for days. A devoted Sikh, Bhāi Kanhaiyā, every night, after the fighting of the day was called off, began going to the battlefield to provide water to thirsty soldiers without discrimination whether they were Sikhs or non-Sikhs. He was asked why he was providing water to the adversary soldiers, he said, "I see no alien, no enemy; every thirsty face appears to me to be the face of my Gurū. How can I deny him water?" When the Gurū came to know of this he was immensely pleased and commended his conduct as exemplary.

The battle went on for many days. The Mogul generals soon realized that they would not be able to win in straight fight. So they decided to lay a massive siege to Anāndpur and confine the Gurū along with his followers within it, and thus deprive them of supplies. They hoped that through that strategy they would be able to make the Gurū surrender.

The siege continued for months. There was still no sign of the Gurū giving in. The Mogul generals, then, over the oath of Korān, gave solemn assurance to the Gurū, that if he and his family

vacated Ānaṇḍpur, they shall be provided safe exit. On account of this solemn assurance by the Mogul generals, the Sikhs prevailed upon the Gurū to leave Ānaṇḍpur. He did so at midnight along with his family and the handful of famished Sikhs who had survived the hardships of the siege. It was a cold night of December and to add to the misery of the troupe, it began to rain heavily. Contrary to their assurances, however, the Mogul forces fell upon the Gurū and his companions. In the melee, the Gurū's two younger sons and his aged mother fell into the hands of the Governor of Sirhind due to the treachery of their own Brahmin cook. The Governor ordered that these children (merely six-and-four-years old) be walled alive and thus suffocated to death.

The Gurū, along with his elder sons (twelve and nine years old) reached a place called Chamkaur, while they were being pursued by the Mogul hordes. A fierce battle raged there in which the Gurū's two elder princes who were accompanying him attained martyrdom. The Gurū was left with only five Sikhs after that. They counselled him to escape. When he declined, he was reminded that he himself had bestowed upon them the authority of Gurū Khālsā when he sought to be baptized. "With that authority" they said, "we command you, Gobind Singh, to leave." The Gurū was left with no option but to obey. As he left, three Sikhs chose to accompany him, while the other two stayed back to keep the Mogul hordes engaged as long as they could. In the dark night, however, his companions got separated from him. He alone waded through forests and wildernesses. On the way, two Muslim brothers, who had been in the Gurū's service at one time, helped the Gurū escape in disguise. He stayed with some of his admirers on the way and eventually reached Khidrānā still being pursued by the adversary forces that were on the look out for him.

When the Guru was at Ānaṇḍpur under siege, forty men had deserted him. When, however, they reached their homes, their wives refused to admit them being ashamed of their husbands having deserted the Gurū. They succeeded in awakening remorse in them, and drove them back led by a lady, Maī Bhāgo,

in command. They came to know that the Gurū had gone towards Khidrānā. They hurried thither and engaged the hordes pursuing the Guru some way before Khidrānā. All of them, except Maī Bhāgo, gave away their lives fighting but were able to drive the pursuing hordes back. The Gurū from a high mound at some distance, where he had camped saw all that happen. He came to the site and kissed the brows of each one of them and showered his blessings on them. Only one of them, Mahān Singh who was on his last breath could seek forgiveness for their desertion. The Gurū told him that they all had proved their worth and made him proud of them. The Gurū further told Mahān Singh that, those who had laid down their lives here, shall ever be remembered as *mukrās* (the liberated ones). Mahān Singh was overjoyed to hear this and breathed his last in peace.

After a couple of sojourns on the way, the Gurū reached Talwaṇḍī Sābo where he spent over nine months. That place, since then, is known as *Damdāmā Sāhib* (the sacred resting-place).

During his stay there, the Gurū produced the final recension of *Srī Guru Granth Sahib*. He also resumed his literary activity there. That is why, Talwaṇḍī Sābo came to be known as *Gurū's Kāshī*, a seat of learning. From there, the Gurū produced an epistle, in Persian, addressed to Aurangzeb, in which were mirrored to him the tyrannies and treacheries that he perpetrated upon innocent people. In that epistle, which was titled *Zafār Nāmāh* (the epistle of victory) he also chastised the Emperor for not keeping his word after swearing on the Korān. The Gurū also informed him that he (the Gurū) was a peace-loving person, but if all efforts to preserve peace fail, it becomes legitimate to pick up arms.

Aurangzeb received the letter, was filled with remorse, and invited the Gurū for a talk. However, he died soon after that and a war of succession ensued between his sons. Bahādur Shāh, the eldest among them, sought the Gurū's help and with the Gurū's timely help, succeeded and became the Emperor. After honouring the Gurū in Āgrā, he requested him to accompany him to the South. The Gurū agreed to do so, but after some time, parted company with him and left for Nānder.

In the proximity of Nander there was an *āshram* on the bank of River Godāwarī. It belonged to a *bairagi* (hermit) Mādho Dās. When he saw the Gurū, he was so captivated by his personality that he surrendered himself before the Gurū. The Gurū baptized him and induced him into the Order of the *Khālsā*, and gave him the name of Gurbaksh Singh, who considered himself as the *banda* (bondsmen) of the Gurū and was pleased when people remembered him by that name. The Gurū dispatched him to the Punjab to take charge of the Sikh forces there and to continue the mission of protecting the weak from the tyrannous rulers. The Gurū gave him letters addressed to the leading Sikhs to help him in his mission. Five Sikhs were to accompany him. As a token of his personal blessing, the Gurū also gave him five arrows out of his own quiver.

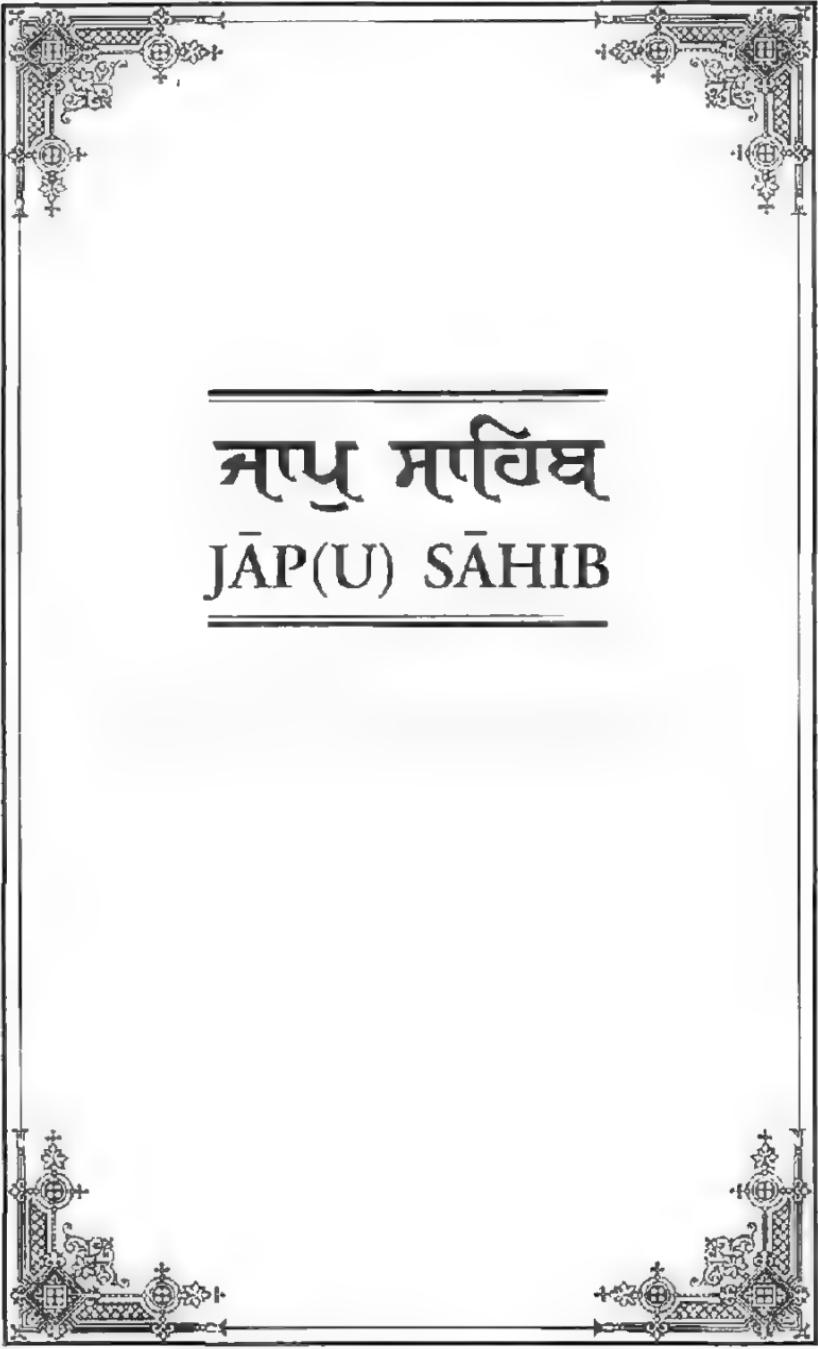
The Nawāb of Sirhind who was responsible for the cruel death of the Gurū's younger sons became much concerned when he came to know of the Gurū's proximity with the Emperor. So he hired two Pathān mercenaries to murder the Gurū.

One day, when the Gurū was taking rest, one of those Pathāns struck him with a dagger. But before he could give a second blow, the Gurū struck him dead with his sword. His companion tried to escape but some alert Sikhs were able to capture him and put him also to death.

The wound that the Gurū got was apparently healing well, but one day when the Gurū tried to bend a bow, it gaped again and blood began to gush out from it.

The Gurū felt that his end was near. So he invited all the Sikhs around to assemble and declared to them that after him *Srī Gurū Granth Sāhib* shall be their eternal Gurū. Then he loudly chanted, "*Wahegurū jī kī Khālsā Wahegurū jī kī Fateh*" and thereafter breathed his last.

He lived amidst mortals for just forty-two years, yet the world must not have witnessed another life that was at once so sublime, so inspiring, so action-packed, so replete with sacrifice, so devoid of fear and yet so full of compassion - in short, so complete in all respects.



ਜਾਪੁ ਸਾਹਿਬ
JĀP(U) SĀHIB

ੴ ਸਤਿਗੁਰਪ੍ਰਸਾਦਿ ॥
ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ ॥
ਜਾਪੁ ॥

Ik Oaṅkār Sat(i)gurprasād(i).
Srī Wāhegurū jī kī Fateh.

JĀP(U).

The One : *Oaṅkār*, the Primal Being,
who dispels darkness through His Grace !
Ever prevails the Wonderful Lord !

JĀP SĀHIB

ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸਾਹੀ ੧੦ ॥

ਛਪੈ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ॥

ਚੱਕ੍ਰ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ, ਅਰੁ ਪਾਤਿ ਨਹਿਨ ਜਿਹ ॥
ਰੂਪ ਰੰਗ ਅਰੁ ਰੇਖ ਭੇਖ, ਕੋਊ ਕਹਿ ਨ ਸਕਤ ਕਿਹ ॥

Srī Mukhuvāk Pāt(i)sāhī 10 (Dasvīn).

Chhapai Chhānd. Tva Prasād(i).

Chukkra chihan ar(u) baran jāt(i), ar(u) pāt(i) nahin jih.
Rūp rang ar(u) rekh bhekh, koū kah(i) na sakat kih.

Uttered by the Tenth Master.

Chhapai Chhānd. By Your grace.

You have no sign or symbol, colour or caste,
You have no form or feature, mark or garb.

ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪ੍ਰਕਾਸ, ਅਮਿਤੋਜਿ ਕਹਿੱਜੈ ॥
 ਕੋਟਿ ਇੰਦ੍ਰ ਇੰਦ੍ਰਾਣ, ਸਾਹੁ ਸਾਹਾਣਿ ਗਣਿੱਜੈ ॥
 ਤ੍ਰਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੁਰ, ਨੇਤ ਨੇਤ ਬਨ ਤ੍ਰਿਣ ਕਹਤ ॥
 ਤਵ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ, ਕਰਮ ਨਾਮ ਬਰਨਤ ਸੁਮਤਿ ॥੧॥

*Achal mūrat(i) anbhau prakāsh, amitoj(i) kahijjai.
 Kot(i) indra indrāṇ, sāh(u) sāhaṇ(i) ganijjai.
 Tribhavan mahip sur nar asur, net net ban trin kahat.
 Tav sarab Nām kathai kavan, karam Nām barnat sumat(i). (1)*

Steadfast your visage, self-luminous and vast,
 Infinite your splendour, ever in parables cast !
 Greater than million *Indras*, King of kings,
 Your Name in the spheres of every universe rings.
 Whenever, men, gods and demons, of You thought,
 They only said, "You are not this, nor that."
 And so say woods and so say blades of grass :
 ("You are not this, O Lord, You are not that !")
 Who can Your Comprehensive Name describe ?
 Your Action-Names are all that chant the wise.1.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤੁੰ ਅਕਾਲੇ ॥ ਨਮਸਤੁੰ ਕ੍ਰਿਪਾਲੇ ॥
 ਨਮਸਤੰ ਅਰੂਪੇ ॥ ਨਮਸਤੰ ਅਨੂਪੇ ॥੨॥
 ਨਮਸਤੰ ਅਭੇਖੇ ॥ ਨਮਸਤੰ ਅਲੇਖੇ ॥
 ਨਮਸਤੰ ਅਕਾਏ ॥ ਨਮਸਤੰ ਅਜਾਏ ॥੩॥
 ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
 ਨਮਸਤੰ ਅਨਾਮੇ ॥ ਨਮਸਤੰ ਅਠਾਮੇ ॥੪॥

Bhujang Prayāt Chhāṇḍ.

Namastwan akāle. Namastwan kripāle.
Namastan arūpe. Namastan anūpe. (2)
Namastan abhekhe. Namastan alekhe.
Namastan akāe. Namastan ajāe. (3)
Namastan aganje. Namastan abhanje.
Namastan anāme. Namastan athāme. (4)

Bhujang Prayāt Chhāṇḍ

I bow to the One Immortal,
 I bow to the One who's Merciful.
 I bow to the One who's formless.
 I bow to the One who's peerless. 2.
 I bow to the One who's garbless.
 I bow to the One unaccountable.
 To the One who is incorporeal.
 I bow to the One un-begotten. 3.
 I bow to the One invincible.
 I bow to the One infrangible.
 I bow to the One who's nameless.
 I bow to the One abodeless. 4.

ਨਮਸਤੰ ਅਕਰਮੰ ॥ ਨਮਸਤੰ ਅਧਰਮੰ ॥
 ਨਮਸਤੰ ਅਨਾਮੰ ॥ ਨਮਸਤੰ ਅਧਾਮੰ ॥੫॥
 ਨਮਸਤੰ ਅਜੀਤੇ ॥ ਨਮਸਤੰ ਅਭੀਤੇ ॥
 ਨਮਸਤੰ ਅਬਾਹੇ ॥ ਨਮਸਤੰ ਅਵਾਹੇ ॥੬॥
 ਨਮਸਤੰ ਅਨੀਲੇ ॥ ਨਮਸਤੰ ਅਨਾਦੇ ॥
 ਨਮਸਤੰ ਅਛੇਦੇ ॥ ਨਮਸਤੰ ਅਗਾਧੇ ॥੭॥

Namastan akarmaṇ. Namastan adharmaṇ.
Namastan anāmaṇ. Namastan adhāmaṇ. (5)
Namastan ajīte. Namastan abhīte.
Namastan abāhe. Namastan adhāhe. (6)
Namastan anīle. Namastan anade.
Namastan achhede. Namastan agādhe. (7)

I bow to the One sans action.
 I bow to the One sans credence.
 I bow to the One who's nameless.
 I bow to the One who's homeless.5.
 I bow to the One unvanquished.
 I bow to the One undaunted.
 I bow to the One unshakeable.
 I bow to the One invincible.6.
 I bow to the One, who's formless,
 I bow to the One sans origin.
 I bow to the One who's faultless.
 I bow to the One inscrutable.7.

ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
 ਨਮਸਤੰ ਉਦਾਰੇ ॥ ਨਮਸਤੰ ਅਪਾਰੇ ॥੮॥
 ਨਮਸਤੰ ਸੁ ਏਕੈ ॥ ਨਮਸਤੰ ਅਨੇਕੈ ॥
 ਨਮਸਤੰ ਅਭੂਤੇ ॥ ਨਮਸਤੰ ਅਜੂਪੇ ॥੯॥
 ਨਮਸਤੰ ਨਿਕਰਮੇ ॥ ਨਮਸਤੰ ਨਿਭਰਮੇ ॥
 ਨਮਸਤੰ ਨ੍ਰਿਦੇਸੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਭੇਸੇ ॥੧੦॥

Namastan aganje. Namastan abhanje.
Namastan udāre. Namastan apare. (8)
Namastan su ekai. Namastan anekai.
Namastan abhūte. Namastan ajūpe. (9)
Namastan nrīkarme. Namastan nrībharme.
Namastan nrīdese. Namastan nrībhese. (10)

I bow to the One invincible.
 I bow to the One unbreakable.
 I bow to the One most generous.
 I bow to the One who's boundless.8.
 I bow to the Singular Entity,
 In countless forms unfolding.
 I bow to the un-elemental,
 I bow to the un-entangled.9.
 I bow to the One immovable.
 To the One who's un-deludable.
 I bow to the One who's home-less.
 I bow to the One who is garbless.10.

ਨਮਸਤੰ ਨ੍ਰਿਨਾਮੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਕਾਮੇ ॥
 ਨਮਸਤੰ ਨ੍ਰਿਧਾਤੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਘਾਤੇ ॥੧੧॥
 ਨਮਸਤੰ ਨ੍ਰਿਧੂਤੇ ॥ ਨਮਸਤੰ ਅਭੂਤੇ ॥
 ਨਮਸਤੰ ਅਲੋਕੇ ॥ ਨਮਸਤੰ ਅਸ਼ੋਕੇ ॥੧੨॥
 ਨਮਸਤੰ ਨ੍ਰਿਤਾਪੇ ॥ ਨਮਸਤੰ ਅਥਾਪੇ ॥
 ਨਮਸਤੰ ਤ੍ਰਿਮਾਨੇ ॥ ਨਮਸਤੰ ਨਿਧਾਨੇ ॥੧੩॥

Namastan nrināme. Namastan nrikāme.
Namastan nridhāte. Namastan nrighāte.(11)
Namastan nridhūte. Namastan abhūte.
Namastan aloke. Namastan ashoke.(12)
Namastan nritape. Namastan athāpe.
Namastan trimāne. Namastan nidhāne.(13)

I bow to the One who's nameless.
 I bow to the One desireless.
 I bow to the One immaterial.
 I bow to the One immortal.11.
 I bow to the One unshakeable.
 To the One who's insubstantial.
 I bow to the One invisible.
 I bow to the One un-grieving.12.
 I bow to the One un-distressed.
 I bow to the un-established.
 I bow to the all-time honoured.
 I bow to the all-time treasured.13.

ਨਮਸਤੰ ਅਗਾਹੇ ॥ ਨਮਸਤੰ ਅਬਾਹੇ ॥
 ਨਮਸਤੰ ਤ੍ਰਿਬਰਗੇ ॥ ਨਮਸਤੰ ਅਸਰਗੇ ॥੧੪॥
 ਨਮਸਤੰ ਪ੍ਰਭੋਗੇ ॥ ਨਮਸਤੰ ਸੁਜੋਗੇ ॥
 ਨਮਸਤੰ ਅਰੰਗੇ ॥ ਨਮਸਤੰ ਅਭੰਗੇ ॥੧੫॥
 ਨਮਸਤੰ ਅਗੰਮੇ ॥ ਨਮਸਤਸਤੁ ਰੰਮੇ ॥
 ਨਮਸਤੰ ਜਲਾਸਰੇ ॥ ਨਮਸਤੰ ਨਿਰਾਸਰੇ ॥੧੬॥

Namastan agāhe. Namastan abāhe.
Namastan tribarge. Namastan asarge.(14)
Namastan prabhoge. Namastan sujoge.
Namastan arānge. Namastan abhānge.(15)
Namastan aganme. Namastast(u) ranme.
Namastan jalāsre. Namastan nirāsre.(16)

I bow to the One unfathomed.
 I bow to the One unshaken.
 To the Lord of all three temples.
 I bow to the un-begotten.14.
 I bow to the all-time reveller,
 I bow to the all-uniting.
 I bow to the One untainted.
 I bow to the One unbreakable.15.
 I bow to the One unreachable.
 I bow to the One pervasive.
 I bow to the Lord of oceans.
 To the One who's Self-sustaining.16.

ਨਮਸਤੰ ਅਜਾਤੇ॥ ਨਮਸਤੰ ਅਪਾਤੇ॥
 ਨਮਸਤੰ ਅਮਜਬੇ॥ ਨਮਸਤਸਤੁ ਅਜਬੇ॥੧੭॥
 ਅਦੇਸੰ ਅਦੇਸੇ॥ ਨਮਸਤੰ ਅਭੇਸੇ॥
 ਨਮਸਤੰ ਨ੍ਰਿਧਾਮੇ॥ ਨਮਸਤੰ ਨ੍ਰਿਬਾਮੇ॥੧੮॥
 ਨਮੋ ਸਰਬ ਕਾਲੇ॥ ਨਮੋ ਸਰਬ ਦਿਆਲੇ॥
 ਨਮੋ ਸਰਬ ਰੂਪੇ॥ ਨਮੋ ਸਰਬ ਭੂਪੇ॥੧੯॥

Namastañ ajāte. Namastañ apāte.
Namastañ amajbe. Namastast(u) ajbe.(17)
Adesañ adese. Namastañ abhese.
Namastuñ nridhame. Namastañ nrībāme.(18)
Namo sarb kāle. Namō sarb dīale.
Namo sarb rūpe. Namō sarb bhūpe.(19)

I bow to the One, who's caste-less.
 I bow to the One, who's clan-less,
 I bow to the One, who is creedless,
 I bow to the haven of wonder.17.
 I bow to the One, who's stateless,
 I bow to the One, who is garb-less.
 I bow to the One, who's home-less.
 I bow to the One, who's spouseless.18.
 I bow to the Great Demolisher.
 I bow to the One, Beneficent.
 I bow to the One so Beautiful.
 I bow to the Cosmic Ruler.19.

ਨਮੋ ਸਰਬ ਖਾਪੇ॥ ਨਮੋ ਸਰਬ ਥਾਪੇ॥
 ਨਮੋ ਸਰਬ ਕਾਲੇ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ॥੨੦॥
 ਨਮਸਤਸਤੁ ਦੇਵੈ॥ ਨਮਸਤੰ ਅਭੇਵੈ॥
 ਨਮਸਤੰ ਅਜਨਮੇ॥ ਨਮਸਤੰ ਸੁਬਨਮੇ॥੨੧॥
 ਨਮੋ ਸਰਬ ਗਉਨੇ॥ ਨਮੋ ਸਰਬ ਭਉਨੇ॥
 ਨਮੋ ਸਰਬ ਰੰਗੇ॥ ਨਮੋ ਸਰਬ ਭੰਗੇ॥੨੨॥

*Namo sarb khāpe. Namo sarb thāpe.
 Namo sarb kāle. Namo sarb pāle.(20)
 Namastast(u) devai. Namastan abhevai.
 Namastan ajanme. Namastan subanme.(21)
 Namo sarb gaune. Namo sarb bhaune.
 Namo sarb range. Namo sarb bhangē.(22)*

I bow to the One Demolisher.
 I bow to the One Establisher.
 I bow to the All-Eraser.
 I bow to the All-Preserver.20.
 I bow to the One most worshipped.
 To the One who holds no secret.
 To the One who's uncreated.
 I bow to His matchless splendour.21.
 I bow to the One pervasive,
 To the One who's ever ubiquitous.
 Revealed in every colour.
 I bow to the Sole Demolisher.22.

ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮਸਤਸਤੁ ਦਿਆਲੇ ॥
 ਨਮਸਤੰ ਅਬਰਨੇ ॥ ਨਮਸਤੰ ਅਮਰਨੇ ॥੨੩॥
 ਨਮਸਤੰ ਜਰਾਰੰ ॥ ਨਮਸਤੰ ਕ੍ਰਿਤਾਰੰ ॥
 ਨਮੋ ਸਰਬ ਧੰਧੇ ॥ ਨਮੋ ਸਤ ਅਬੰਧੇ ॥੨੪॥
 ਨਮਸਤੰ ਨ੍ਰਿਸਾਕੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਬਾਕੇ ॥
 ਨਮਸਤੰ ਰਹੀਮੇ ॥ ਨਮਸਤੰ ਕਰੀਮੇ ॥੨੫॥

*Namo kāl kālē. Namastast(u) diālē.
 Namastan̄ abarne. Namastan̄ amarne.(23)
 Namastan̄ jarāran̄. Namastan̄ kritāran̄.
 Namō sarb dhan̄dhe. Namō sat aban̄dhe.(24)
 Namastan̄ nrisāke. Namastan̄ nribake.
 Namastan̄ rahīme. Namastan̄ karīme.(25)*

I bow to the Death o' fatality.
 I bow to the Fount of Favour.
 I bow to the Indescribable.
 I bow to the One Immortal.23.
 I bow to the One never aging.
 To the One who's ever creating.
 To the One who's ever pursuant.
 I bow to the Truth un-ending.24.
 I bow to the One, who's kin-less.
 I bow to the One, who's fearless.
 I bow to the One ever Merciful.
 I bow to the One most Bountiful.25.

ਨਮਸਤੰ ਅਨੰਤੇ॥ ਨਮਸਤੰ ਮਹੰਤੇ॥
 ਨਮਸਤਸਤੁ ਰਾਗੇ॥ ਨਮਸਤੰ ਸੁਹਾਗੇ॥੨੬॥
 ਨਮੋ ਸਰਬ ਸੋਖੰ॥ ਨਮੋ ਸਰਬ ਪੋਖੰ॥
 ਨਮੋ ਸਰਬ ਕਰਤਾ॥ ਨਮੋ ਸਰਬ ਹਰਤਾ॥੨੭॥
 ਨਮੋ ਜੋਗ ਜੋਗੇ॥ ਨਮੋ ਭੋਗ ਭੋਗੇ॥
 ਨਮੋ ਸਰਬ ਦਿਆਲੇ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ॥੨੮॥

*Namastan anāṇte. Namastan mahāṇte.
 Namastast(u) rāge. Namastan suhāge.(26)
 Namo sarb sokhaṇ. Namo sarb pokhan.
 Namo sarb kartā. Namo sarb hartā.(27)
 Namo jog joge. Namo bhog bhoge.
 Namo sarb diālē. Namo sarb pālē.(28)*

I bow to the One Unlimited.
 I bow to the One exalted.
 I bow to the Love most ardent.
 To the One, who's most Auspicious.26.
 I bow to the One who dries all.
 I bow to the One who fills all.
 I bow to the One who creates all.
 I bow to the One who annuls all.27.
 I bow to the Great Renouncer.
 I bow to the One great reveller.
 I bow to the One, who's Clement.
 I bow to the One, who's Provident.28.

ਚਾਚਰੀ ਛੰਦ ॥ ਤੁ ਪ੍ਰਸਾਦਿ ॥
 ਅਰੂਪ ਹੈ ॥ ਅਨੂਪ ਹੈ ॥
 ਅਜੂ ਹੈ ॥ ਅਭੂ ਹੈ ॥੨੯॥
 ਅਲੇਖ ਹੈ ॥ ਅਭੇਖ ਹੈ ॥
 ਅਨਾਮ ਹੈ ॥ ਅਕਾਮ ਹੈ ॥੩੦॥
 ਅਧੇ ਹੈ ॥ ਅਭੇ ਹੈ ॥
 ਅਜੀਤ ਹੈ ॥ ਅਭੀਤ ਹੈ ॥੩੧॥

Chācharī Chhānd. Tva Prasād(i).

Arūp haiṁ. Anūp haiṁ.
Ajū haiṁ. Abhū haiṁ.(29)
Alekh haiṁ. Abhekh haiṁ.
Anām haiṁ. Akam haiṁ.(30)
Adhe haiṁ. Abhe haiṁ.
Ajūt haiṁ. Abhūt haiṁ.(31)

Chācharī Chhānd. By Your Grace.

Formless, peerless,
 Boundless, bondless.29.
 Probeless, garbless,
 Nameless, passionless.30.
 Unthinkable, undaunted,
 Invincible, unfrightened.31.

ਤ੍ਰਿਮਾਨ ਹੈ॥ ਨਿਧਾਨ ਹੈ॥
 ਤ੍ਰਿਬਰਗ ਹੈ॥ ਅਸਰਗ ਹੈ॥੩੨॥
 ਅਨੀਲ ਹੈ॥ ਅਨਾਦਿ ਹੈ॥
 ਅਜੇ ਹੈ॥ ਅਜਾਦਿ ਹੈ॥੩੩॥
 ਅਜਨਮ ਹੈ॥ ਅਬਰਨ ਹੈ॥
 ਅਭੂਤ ਹੈ॥ ਅਭਰਨ ਹੈ॥੩੪॥
 ਅਗੰਜ ਹੈ॥ ਅਭੰਜ ਹੈ॥
 ਅਝੁਝ ਹੈ॥ ਅਝੰਝ ਹੈ॥੩੫॥

Trimān haiṁ. Nidhān haiṁ.
Tribarg haiṁ. Asarg haiṁ.(32)
Anīl haiṁ. Anād(i) - haiṁ.
Aje haiṁ. Ajād(i) haiṁ.(33)
Ajanam haiṁ. Abarn haiṁ.
Abhūt haiṁ. Abharn haiṁ.(34)
Aganj haiṁ. Abhanj haiṁ.
Ajhūjh haiṁ. Ajhanjh haiṁ.(35)

Worshipped in all Three Worlds,
 Treasure of all the treasures,
 Fount of all Three Qualities,
 All-causing, yet, causeless.32.
 Untainted, sans beginning,
 Unconquered, and unbonded.33.
 Unbegotten and untainted.
 Incorporeal, Self-supported.34.
 Indestructible and unbreakable,
 Invulnerable, Invioable.35.

ਅਮੀਕ ਹੈਂ ॥ ਰਫੀਕ ਹੈਂ ॥
 ਅਧੰਧ ਹੈਂ ॥ ਅਬੰਧ ਹੈਂ ॥੩੬॥
 ਨ੍ਰਿਬੁਝ ਹੈਂ ॥ ਅਸੂਝ ਹੈਂ ॥
 ਅਕਾਲ ਹੈਂ ॥ ਅਜਾਲ ਹੈਂ ॥੩੭॥
 ਅਲਾਹ ਹੈਂ ॥ ਅਜਾਹ ਹੈਂ ॥
 ਅਨੰਤ ਹੈਂ ॥ ਮਹੰਤ ਹੈਂ ॥੩੮॥
 ਅਲੀਕ ਹੈਂ ॥ ਨ੍ਰਿਸ਼ੀਕ ਹੈਂ ॥
 ਨ੍ਰਿਲੰਭ ਹੈਂ ॥ ਅਸੰਭ ਹੈਂ ॥੩੯॥

Amik haiṁ. Rafik haiṁ.
Adhaṁdh haiṁ. Abaṁdh haiṁ. (36)
Nribūjh haiṁ. Asujh haiṁ.
Akāl haiṁ. Ajāl haiṁ. (37)
Alāh haiṁ. Ajāh haiṁ.
Anant haiṁ. Mahant haiṁ. (38)
Alik haiṁ. Nrisrik haiṁ.
Nrilanbh haiṁ. Asanbh haiṁ. (39)

Profound, a Friend around.
 Unoccupied and unbound. 36.
 Inscrutable, unconceivable,
 Immortal, and unshakeable. 37.
 One *Allah*, sans location,
 Unlimited and Supreme. 38.
 Inscrutable and un-rivalled.
 Unbolstered, Un-revealed. 39.

ਅਗੰਮ ਹੈ॥ ਅਜੰਮ ਹੈ॥
 ਅਭੂਤ ਹੈ॥ ਅਭੂਤ ਹੈ॥੪੦॥
 ਅਲੋਕ ਹੈ॥ ਅਸੋਕ ਹੈ॥
 ਅਕਰਮ ਹੈ॥ ਅਭਰਮ ਹੈ॥੪੧॥
 ਅਜੀਤ ਹੈ॥ ਅਭੀਤ ਹੈ॥
 ਅਬਾਹ ਹੈ॥ ਅਗਾਹ ਹੈ॥੪੨॥
 ਅਮਾਨ ਹੈ॥ ਨਿਧਾਨ ਹੈ॥
 ਅਨੇਕ ਹੈ॥ ਫਿਰਿ ਏਕ ਹੈ॥੪੩॥

Agam hain. Ajam hain.
Abhūt hain. Achhūt hain.(40)
Alok hain. Ashok hain.
Akarm hain. Abharm hain.(41)
Ajīt hain. Abhīt hain.
Abāh hain. Agāh hain.(42)
Amān hain. Nidhān hain.
Anek hain. Phir(i) ek hain.(43)

Inaccessible, un-begotten,
 Impalpable, im-material.40.
 Invisible and un-grieving,
 Sans ritual, undcluded.41.
 Unconquerable, unafraid,
 Unshakeable and unfathomed.42.
 Sans measure, virtue's treasure.
 Innumerable, albeit One.43.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥
 ਨਮੋ ਦੇਵ ਦੇਵੇ ॥ ਅਭੇਖੀ ਅਭੇਵੇ ॥੪੪॥
 ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥
 ਨਮੋ ਸਰਬ ਗਉਣੇ ॥ ਨਮੋ ਸਰਬ ਭਉਣੇ ॥੪੫॥
 ਅਨੰਗੀ ਅਨਾਥੇ ॥ ਨਿਸੰਗੀ ਪ੍ਰਮਾਥੇ ।
 ਨਮੋ ਭਾਨ ਭਾਨੇ ॥ ਨਮੋ ਮਾਨ ਮਾਨੇ ॥੪੬॥

Bhujāṅg Prayāt Chhāṇḍ.

Namo sarb mane. Samastī nidhāne.
Namo dev deve. Abhekhī abheve. (44)
Namo kāl kāle. Namō sarb pālē.
Namo sarb gaṇe. Namō sarb bhaṇe. (45)
Anāṅgī anāthe. Nriṅgī pramathe.
Namo bhān bhāne. Namō mān māne. (46)

Bhujāṅg Prayāt Chhāṇḍ

Hail ! the One utmost acclaimed,
 Hail ! the Treasure of all abundance,
 Hail ! the God of all the gods,
 Hail ! Ungarbed and Unconcealed. 44.
 Hail ! the One Eraser of Death,
 Hail ! the One sustainer of all,
 Hail ! Pervades who every place,
 Hail ! who dwells in every Spot. 45.
 Hail ! the One sans form, sans Master,
 Hail ! the unparalleled Destroyer,
 Hail ! the Source of all the suns,
 Hail ! the soul of all reverence. 46.

ਨਮੋ ਚੰਦ੍ਰ ਚੰਦ੍ਰੇ॥ ਨਮੋ ਭਾਨ ਭਾਨੇ॥
 ਨਮੋ ਗੀਤ ਗੀਤੇ॥ ਨਮੋ ਤਾਨ ਤਾਨੇ॥੪੭॥
 ਨਮੋ ਨ੍ਰਿਤ ਨ੍ਰਿਤੇ॥ ਨਮੋ ਨਾਦ ਨਾਦੇ॥
 ਨਮੋ ਪਾਨ ਪਾਨੇ॥ ਨਮੋ ਬਾਦ ਬਾਦੇ॥੪੮॥
 ਅਨੰਗੀ ਅਨਾਮੇ॥ ਸਮਸਤੀ ਸਰੂਪੇ॥
 ਪ੍ਰਭੰਗੀ ਪ੍ਰਮਾਥੇ॥ ਸਮਸਤੀ ਬਿਭੂਤੇ॥੪੯॥

Namo chandra chandre. Namo bhān bhane.
Namo gīt gīte. Namo tān tāne.(47)
Namo nr̥itt nr̥itte. Namo nād nāde.
Namo pān pāne. Namo bād bāde.(48)
Anaṅgī anāme. Samastī sarūpe.
Prabhaṅgī pramāthe. Samastī bibhūte.(49)

Hail ! the Moon of all the moons,
 Hail ! the Sun of all the suns,
 Hail ! the Song of all the songs,
 Hail ! the Tune of all the tunes.47.
 Hail ! the Dance of all the dances,
 Hail ! the Sound of all the sounds,
 Hail ! the Beater of all the Drums,
 Hail ! the Striker of all the notes.48.
 Hail ! the formless and the nameless;
 Hail ! the all-pervasive Beauty,
 Hail ! the wielder of the Doom.
 Hail ! the Source of all the wealth.49.

ਕਲੰਕੰ ਬਿਨਾ ਨੇਕਲੰਕੀ ਸਰੂਪੇ ॥
 ਨਮੋ ਰਾਜ ਰਾਜੇਸ਼੍ਵਰੰ ਪਰਮ ਰੂਪੇ ॥੫੦॥
 ਨਮੋ ਜੋਗ ਜੋਗੇਸ਼੍ਵਰੰ ਪਰਮ ਸਿੰਧੇ ॥
 ਨਮੋ ਰਾਜ ਰਾਜੇਸ਼੍ਵਰੰ ਪਰਮ ਬ੍ਰਿਧੇ ॥੫੧॥
 ਨਮੋ ਸਸਤ੍ਰ ਪਾਣੇ ॥ ਨਮੋ ਅਸਤ੍ਰ ਮਾਣੇ ॥
 ਨਮੋ ਪਰਮ ਗਿਆਤਾ ॥ ਨਮੋ ਲੋਕ ਮਾਤਾ ॥੫੨॥

Kalaṅkaṅ binā ne-kalaṅkī sarūpe.
Namo rāj rājeshwaraṅ param rūpe.(50)
Namo jog jogeshwaraṅ param siddhe.
Namo rāj rājeshwaraṅ param bṛidhe.(51)
Namo shastra pāne. Namō astru māne.
Namo param giātā. Namō lok mātā.(52)

Hail ! the One without a blame,
 Hail ! the One without a blemish,
 Hail ! the Ruler of all the rulers,
 Hail ! Existence most Supreme.50.
 Hail ! the Lord of all the Yogis,
 Hail ! the One *Siddha* supreme,
 Hail ! the Kings of all the gods,
 Hail ! deserves who all Esteem.51.
 Hail ! the One wielder of weapons,
 Hail ! the hurler of missiles,
 Hail ! the Wisdom ultimate,
 Hail ! The Cosmic Mother of all.52.

ਅਭੇਖੀ ਅਭਰਮੀ ਅਭੋਗੀ ਅਭੁਗਤੇ॥
 ਨਮੋ ਜੋਗ ਜੋਗੇਸ਼ੁਰ ਪਰਮ ਜੁਗਤੇ॥੫੩॥
 ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੇ ਕੂਰ ਕਰਮੇ॥
 ਨਮੋ ਪ੍ਰੇਤ ਅਪ੍ਰੇਤ ਦੇਵੇ ਸੁਧਰਮੇ॥੫੪॥
 ਨਮੋ ਰੋਗ ਹਰਤਾ ਨਮੋ ਰਾਗ ਰੂਪੇ॥
 ਨਮੋ ਸਾਹ ਸਾਹਿ ਨਮੋ ਭੂਪ ਭੂਪੇ॥੫੫॥

Abhekhī abharmī abhogī abhugte.
Namo jog jogeshwaran param jugte.(53)
Namo nitr nārāṇe krūr karme.
Namo pret apret deve sudharme.(54)
Namo rog hartā namo rāg rūpe.
Namo shūh shūhan namo bhūp bhūpe.(55)

Hail ! the Lord who has no garb,
 Hail ! the One deluded never,
 Hail ! the One detached unravished,
 Hail ! the One who's tempted never,
 Hail ! the Yogi utmost skilled.53.
 Hail ! the One God omnipotent,
 Hail ! the author of awesome deeds,
 Hail ! the Lord of all the spirits,
 Hail ! the God of angels, devils,
 Hail ! the Light of Faith benign.54.
 Hail ! the Healer of every ailment,
 Hail ! the Form of Ultimate Bliss,
 Hail ! the Sovereign of the sovereigns,
 Hail ! the Paramount potentate.55.

ਨਮੋ ਦਾਨ ਦਾਨੇ ਨਮੋ ਮਾਨ ਮਾਨੇ॥
 ਨਮੋ ਰੋਗ ਰੋਗੇ ਨਮਸਤੰ ਸਨਾਨੇ॥੫੬॥
 ਨਮੋ ਮੰਤ੍ਰ ਮੰਤ੍ਰੇ॥ ਨਮੋ ਜੰਤ੍ਰ ਜੰਤ੍ਰੇ॥
 ਨਮੋ ਇਸ਼ਟ ਇਸ਼ਟੇ॥ ਨਮੋ ਤੰਤ੍ਰ ਤੰਤ੍ਰੇ॥੫੭॥
 ਸਦਾ ਸੱਚਦਾਨੰਦ ਸਰਬੰ ਪ੍ਰਣਾਸੀ॥
 ਅਨੂਪੇ ਅਰੂਪੇ ਸਮਸਤੁਲ ਨਿਵਾਸੀ॥੫੮॥

*Namo dān dāne namo mān māne.
 Namō rog roge namastan snāne.(56)
 Namō maṅtra maṅtran. Namō jaṅtra jaṅtran.
 Namō ishṭ ishṭe. Namō taṅtra taṅtran.(57)
 Sadā Sacchdā-nāṇḍ sarban prañāsī.
 Anūpe arūpe samastul nivāsī.(58)*

Hail ! the Generous Giver of gifts,
 Hail ! Bestower of every honour,
 Hail ! Dispels who all disease,
 Hail ! Restores who perfect health.56.
 Hail ! the *Mantra* of all the *mantras*,
 Hail ! the Charm of every charm,
 Hail ! the Deity of all the deities,
 Hail ! the Spell of all the spells.57.
 Hail ! the Ever, Truth-Conscious-Bliss,
 Hail ! the sole Destroyer of all,
 Hail ! Unique, without a form.
 Hail ! the Spirit indwells who all.58.

ਸਦਾ ਸਿਧਦਾ ਬੁਧਦਾ ਬ੍ਰਿਧ ਕਰਤਾ॥
 ਅਧੋ ਉਰਧ ਅਰਧੰ ਅਘੰ ਓਘ ਹਰਤਾ॥੫੯॥
 ਪਰੰ ਪਰਮ ਪਰਮੇਸ਼ੁਰੰ ਪ੍ਰੋਛ ਪਾਲੰ॥
 ਸਦਾ ਸਰਬਦਾ ਸਿੱਧ ਦਾਤਾ ਦਿਆਲੰ॥੬੦॥
 ਅਛੇਦੀ ਅਭੇਦੀ ਅਨਾਮੰ ਅਕਾਮੰ॥
 ਸਮਸਤੋ ਪਰਾਜੀ ਸਮਸਤਸਤੁ ਧਾਮੰ॥੬੧॥

Sadā sidh-dā budh-dā bridh karta.
Adho urdh ardhān aghān ogh hartā. (59)
Parān parim parmeswaran prochh pālān.
Sadā sarab-dā siddh dātā diālan. (60)
Achhedī abhedī anāman akāman.
Samasto parājī samastast(u) dhāman. (61)

Hail ! the Source of every Power,
 Hail ! the Fount of every wit,
 I hail ! the Cause of Power occult,
 Hail ! the sole Eraser of sin.59.
 Hail ! Transcendent Lord Supreme,
 Hail ! Provider un-observed,
 Hail ! Bestower of Powers Occult,
 Hail ! the one clement Provider.60.
 I hail ! the One impregnable Lord,
 Hail ! Existence impenetrable,
 Hail ! the Nameless, passion-less Lord,
 Hail ! Defeats who might of all,
 Hail ! Who dwells in every spot.61.

ਤੇਰਾ ਜੋਰੁ ॥ ਚਾਚਰੀ ਛੰਦ ॥
 ਜਲੇ ਹੈ ॥ ਥਲੇ ਹੈ ॥
 ਅਭੀਤ ਹੈ ॥ ਅਭੇ ਹੈ ॥੬੨॥
 ਪ੍ਰਭੂ ਹੈ ॥ ਅਜੂ ਹੈ ॥
 ਅਦੇਸ ਹੈ ॥ ਅਭੇਸ ਹੈ ॥੬੩॥

'Terā Jor(u). Chācharī Chhāṇḍ.
Jale hain. Thale hain.
Abhīt hain. Abhe hain.(62)
Prabhū hain. Ajū hain.
Ades hain. Abhes hain.(63)

By Your Power. Chacharī Chhāṇḍ.

(You, O Lord,)

Preside over waters,
 Pervade in the land,
 Transcend all fear,
 The Mystery Beyond.62.
 The Master of all,
 Immutable ever,
 Without an abode.
 Without any guise.63.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਅਗਾਧੇ ਅਬਾਧੇ ॥ ਅਨੰਦੀ ਸਰੂਪੇ ॥
 ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥੬੪॥
 ਨਮਸਤੁੰ ਨਿਨਾਥੇ ॥ ਨਮਸਤੁੰ ਪ੍ਰਮਾਥੇ ॥
 ਨਮਸਤੁੰ ਅਗੰਜੇ ॥ ਨਮਸਤੁੰ ਅਭੰਜੇ ॥੬੫॥

Bhujāṅg Prayāt Chhāṇḍ.

*Agādhe abadhe. Anandī sarūpe.
 Namo sarb māne. Samastī nidhāne. (64)
 Namastwān nrināthe. Namastwān pramāthe.
 Namastwān agānje. Namastwān abhānje. (65)*

Bhujāṅg Prayāt Chhāṇḍ

Hail ! the unfathomable,
 Hail ! the ever unhindered,
 Hail ! the Bliss-incarnate,
 Hail ! the ever-venerated,
 Hail ! the Treasure veritable.64.
 Hail ! the One sans a master,
 Hail ! the Grand Destroyer,
 Hail ! the ever Un-conquered,
 Hail ! the never destroyed.65

ਨਮਸਤ੍ਵੰ ਅਕਾਲੇ॥ ਨਮਸਤ੍ਵੰ ਅਪਾਲੇ॥
 ਨਮੋ ਸਰਬ ਦੇਸੇ॥ ਨਮੋ ਸਰਬ ਭੇਸੇ॥੬੬॥
 ਨਮੋ ਰਾਜ ਰਾਜੇ॥ ਨਮੋ ਸਾਜ ਸਾਜੇ॥
 ਨਮੋ ਸ਼ਾਹ ਸ਼ਾਹੇ॥ ਨਮੋ ਮਾਹ ਮਾਹੇ॥੬੭॥
 ਨਮੋ ਗੀਤ ਗੀਤੇ॥ ਨਮੋ ਪ੍ਰੀਤ ਪ੍ਰੀਤੇ॥
 ਨਮੋ ਰੋਖ ਰੋਖੇ॥ ਨਮੋ ਸੋਖ ਸੋਖੇ॥੬੮॥

Namastwan akāle. Namastwan apāle.
Namo sarb dese. Namo sarb bhesē. (66)
Namo rāj rāje. Namō sāj sāje.
Namo shāh shāhe. Namō māh māhe. (67)
Namo gīt gīte. Namō prīt prīte.
Namo rukh rokhe. Namō sokh sokhe. (68)

Hail ! the Lord immortal,
 The Self-supporting Master,
 Abiding every land,
 Inhabiting every garb. 66.
 Hail ! the King of kings,
 Designer of all designs,
 Hail ! the Ruler of rulers,
 Hail ! the Light of moons. 67.
 Hail ! the Song of songs,
 Hail ! the Love of loves,
 Hail ! the Fury o' furies,
 Hail ! the Drought of droughts. 68.

ਨਮੋ ਸਰਬ ਰੋਗੋ ॥ ਨਮੋ ਸਰਬ ਭੋਗੋ ॥
 ਨਮੋ ਸਰਬ ਜੀਤੰ ॥ ਨਮੋ ਸਰਬ ਭੀਤੰ ॥੬੯॥
 ਨਮੋ ਸਰਬ ਗਿਆਨੰ ॥ ਨਮੋ ਪਰਮ ਤਾਨੰ ॥
 ਨਮੋ ਸਰਬ ਮੰਤ੍ਰੰ ॥ ਨਮੋ ਸਰਬ ਜੰਤ੍ਰੰ ॥੭੦॥
 ਨਮੋ ਸਰਬ ਦ੍ਰਿਸ਼ੰ ॥ ਨਮੋ ਸਰਬ ਕ੍ਰਿਸ਼ੰ ॥
 ਨਮੋ ਸਰਬ ਰੰਗੋ ॥ ਤ੍ਰਿਭੰਗੀ ਅਨੰਗੋ ॥੭੧॥

Namo sarb roge. Namo sarb bhoge.
Namo sarb jītan. Namo sarb bhītan. (69)
Namo sarb gīānan. Namo parm tānan.
Namo sarb mantran. Namo sarb jantran. (70)
Namo sarb drissan. Namo sarb krissan.
Namo sarb range. Tribhangī anange. (71)

Hail ! the source of ailments,
 Hail ! Enjoyer of relishes,
 Hail ! the utmost Conqueror,
 Hail ! Generates who Awe.69.
 Hail ! the ultimate Wisdom,
 Hail ! the All-attracting,
 Hail ! the Lord of the Word,
 Hail ! the Master of spells.70.
 Hail ! the all-observing,
 Hail ! the Power Supreme,
 Hail ! the all-enjoying,
 Hail ! the all-destroying.71.

ਨਮੋ ਜੀਵ ਜੀਵੰ ॥ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥
 ਅਖਿੱਜੇ ਅਭਿੱਜੇ ॥ ਸਮਸਤ ਪ੍ਰਸਿੱਜੇ ॥੭੨॥
 ਕ੍ਰਿਪਾਲੰ ਸਰੂਪੇ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ ॥
 ਸਦਾ ਸਰਬਦਾ ਰਿਧਿ ਸਿਧੰ ਨਿਵਾਸੀ ॥੭੩॥

*Namo jīv jīvaṇ. Namo bīj bīje.
 Akhijje abhijje. Samastan prasijje. (72)
 Kripālani sarūpe, kukarman prañāsī.
 Sadā sarb-dā ridh(i) sidhan nivāsī. (73)*

Hail ! the Life of Beings,
 Hail ! the kernel of seeds,
 Unvexed and unattached,
 Hail ! the never embarrassed,
 Hail ! the ever Compassionate.72.
 Hail ! Kindness incarnate,
 Hail ! Destroyer of sin,
 Hail ! the fount of miracles,
 Hail ! the Power occult.73.

ਚਰਪਟ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ॥
 ਅੰਮ੍ਰਿਤ ਕਰਮੇ ॥ ਅੰਬ੍ਰਿਤ ਧਰਮੇ ॥
 ਅਖੱਲ ਜੋਗੇ ॥ ਅਚੱਲ ਭੋਗੇ ॥੭੪॥
 ਅਚੱਲ ਰਾਜੇ ॥ ਅਟੱਲ ਸਾਜੇ ॥
 ਅਖੱਲ ਧਰਮੰ ॥ ਅਲੱਖ ਕਰਮੰ ॥੭੫॥
 ਸਰਬੰ ਦਾਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥
 ਸਰਬੰ ਭਾਨੇ ॥ ਸਰਬੰ ਮਾਨੇ ॥੭੬॥

Charpaṭ Chhāṇḍ. Tva Prasād(i).

Anmrit karme. Ambrit dharme.
Akhal joge. Achall bhoge. (74)
Achall rāje. Atall sāje.
Akhal dharmañ. Alakh karmañ. (75)
Sarban dātā. Sarban giātā.
Sarban bhāne. Sarban māne. (76)

Charpaṭ Chhāṇḍ. By Your Grace.

Nectar-like Your deeds,
 Immutable Your Laws,
 Blissful is Your Yoga,
 Perennial Your Rule.74.
 Perpetual Your kingdom,
 Perennial Your Works,
 Unhindered Your Laws,
 Unknowable Your deeds.75.
 The One Bestower to all,
 The One Cognizer of all,
 The Solar Lord Eternal,
 The Pride of one and all.76.

ਸਰਬੰ ਪ੍ਰਾਣੰ ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ ॥
 ਸਰਬੰ ਭ੍ਰੁਗਤਾ ॥ ਸਰਬੰ ਜੁਗਤਾ ॥੭੭॥
 ਸਰਬੰ ਦੇਵੰ ॥ ਸਰਬੰ ਭੇਵੰ ॥
 ਸਰਬੰ ਕਾਲੇ ॥ ਸਰਬੰ ਪਾਲੇ ॥੭੮॥

Sarbañ prāṇaṇ. Sarbañ trāṇaṇ.
Sarbañ bhugta. Sarbañ jugtā.(77)
Sarbañ devaṇ. Sarbañ bhevaṇ.
Sarbañ kāle. Sarbañ pāle.(78)

The Source of all the Life,
 The strength of every Power,
 The Reveller ultimate,
 And Ever united with all.77.
 The God of all the gods,
 The Mystery Great eternal,
 Destroyer of every form,
 Sustainer of one and all.78.

ਰੂਆਲ ਛੰਦ ॥ ਤੁ ਪ੍ਰਸਾਦਿ ॥

ਆਦਿ ਰੂਪ ਅਨਾਦਿ ਮੂਰਤਿ, ਅਜੋਨਿ ਪੁਰਖ ਅਪਾਰ ॥
 ਸਰਬ ਮਾਨ ਤ੍ਰਿਮਾਨ ਦੇਵ, ਅਭੇਵ ਆਦਿ ਉਦਾਰ ॥
 ਸਰਬ ਪਾਲਕ ਸਰਬ ਘਾਲਕ, ਸਰਬ ਕੋ ਪੁਨਿ ਕਾਲ ॥
 ਜੱਤ੍ਰ ਤੱਤ੍ਰ ਬਿਰਾਜਹੀ, ਅਵਧੂਤ ਰੂਪ ਰਸਾਲ ॥੭੯॥

Rūāl Chhānd. Tvu Prasād(i).

*Ād(i) rūp anād(i) mūras(i), ajon(i) purakh apār.
 Sarb mān trimān dev, abhev ad(i) udār.
 Sarb pālak sarb ghālak, sarb ko pun(i) kāl.
 Jattrā tattrā birāj-hī, avdhūt rūp rasāl. (79)*

Rūāl Chhānd. By Your Grace.

Primal Being, Form Transcendent.

Never cast into a womb,

In all Three worlds adored by all.

Mystery Divine, Primal Compassion,

Protector of all,

Destroyer of all,

Ultimate cause of the Dooms-day call,

Present everywhere,

And free of care,

Beauty exquisite that ever enthrals. 79.

ਨਾਮ ਨਾਮ ਨ ਜਾਤਿ ਜਾਕਰ, ਰੂਪ ਰੰਗ ਨ ਰੇਖ ॥
 ਆਦਿ ਪੁਰਖ ਉਦਾਰ ਮੂਰਤਿ, ਅਜੋਨਿ ਆਦਿ ਅਸੇਖ ॥
 ਦੇਸ ਔਰ ਨ ਭੇਸ ਜਾਕਰ, ਰੂਪ ਰੇਖ ਨ ਰਾਗ ॥
 ਜੋਤ੍ਰ ਤੋਤ੍ਰ ਦਿਸਾ ਵਿਸਾ, ਹੁਇ ਫੈਲਿਓ ਅਨੁਰਾਗ ॥੮੦॥

*Nām thām na jāt(i) jākar, rūp rang na rekh.
 Ād(i) purukh udār mūrat(i), ajon(i) ād(i) asekh.
 Des aur na bhes jākar, rūp rekh na rag.
 Jatra tattra dishā vishā, hue phailio anurāg.(80)*

Nameless, placeless, sans a caste,
 Sans a colour, contour and mark,
 Primal, Bountiful, un-begotten,
 Ever transcendent, immaculate,
 Unconfined to land or garb,
 Sans a shape, a feature or form,
 Here and there and everywhere,
 He Pervades as Essence of Love.80.

ਨਾਮ ਕਾਮ ਬਿਹੀਨ ਪੇਖਤ, ਧਾਮ ਹੂੰ ਨਹਿ ਜਾਹਿ॥
 ਸਰਬ ਮਾਨ ਸਰਬੱਤ੍ਰ ਮਾਨ, ਸਦੈਵ ਮਾਨਤ ਤਾਹਿ॥
 ਏਕ ਮੂਰਤਿ ਅਨੇਕ ਦਰਸਨ, ਕੀਨ ਰੂਪ ਅਨੇਕ॥
 ਖੇਲ ਖੇਲ ਅਖੇਲ ਖੇਲਨ, ਅੰਤ ਕੋ ਫਿਰਿ ਏਕ॥੮੧॥

*Nam kām bihīn pekhat, dhām hūn naih jāhe.
 Sarb mān sarbattrā mān, sadaiv mānat tāhe.
 Ek mūrat(i) anek darshan, kīn rūp anek.
 Khel khel akhel khelan, ant ko phir(i) ek.(81)*

Nameless, want-less, sans abode,
 Everywhere, Everyone whom adores,
 Singular, yet, with myriad forms
 Creation, ever His lively sport,
 Spreads His Play,
 Then Folds up the Game,
 And becomes the 'One' again.81.

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ, ਜਿਹ ਬੇਦ ਅਉਰ ਕਤੇਬ ॥
 ਰੂਪ ਰੰਗ ਨ ਜਾਤਿ ਪਾਤਿ, ਸੁ ਜਾਨਈ ਕਿਹ ਜੇਬ ॥
 ਤਾਤ ਮਾਤ ਨ ਜਾਤ ਜਾਕਰ, ਜਨਮ ਮਰਨ ਬਿਹੀਨ ॥
 ਚੱਕ੍ਰ ਬੱਕ੍ਰ ਫਿਰੈ ਚਤੁਰ ਚੱਕ, ਮਾਨਹੀ ਪੁਰ ਤੀਨ ॥੮੨॥

*Dev bhev na jān-hī, jih bed aur kateb.
 Rup rang na jāt(i) pār(i), su jānāī kiñh jeb.
 Tāt māt na jāī jākar, janam maran bihīn.
 Chakkra bakkra phirai chatur chakk, mān-hī pur tīn. (82)*

All the Vedas and Semitic texts,
 His Mystery can't discern.
 He has no colour nor caste nor clan,
 So how can He be known ?
 Sans lineage, sans birth, sans death,
 The Hallowed Disc of His Power whirls,
 In the four corners and triune worlds.82.

ਲੋਕ ਚਉਦਹ ਕੇ ਬਿਥੈ, ਜਗ ਜਾਪਹੀ ਜਿਹ ਜਾਪ॥
 ਆਦਿ ਦੇਵ ਅਨਾਦਿ ਮੂਰਤਿ, ਥਾਪਿਓ ਸਥੈ ਜਿਹ ਥਾਪਿ॥
 ਪਰਮ ਰੂਪ ਪੁਨੀਤ ਮੂਰਤਿ, ਪੂਰਨ ਪੁਰਖ ਅਪਾਰ॥
 ਸਰਬ ਬਿਸ੍ਵ ਰਚਿਓ ਸੁਯੰਭਵ, ਗੜਨ ਭੰਜਨਹਾਰ॥੮੩॥

*Lok chaudah ke bikhai, jag jāp-hī jinh jāp.
 Ād(i) dev anād(i) mūrat(i), thāpio sabai jinh thāp(i).
 Param rūp punī mūrat(i), pūran purakh apār.
 Sarb bisva rachio suyambhav, gaṛan bhañjanhār.(83)*

Ever invoked in spheres Fourteen,
 Is His Presence Benign.
 Primal Being and Lord eternal,
 Fashioned who Great Design,
 Ever Transcendent, sacred Visage,
 Fathomless, faultless, flawless ever,
 Self-resplendent, Cause of the universe,
 What he makes, unmakes as well.83.

ਕਾਲ ਹੀਨ ਕਲਾ ਸੰਜੁਗਤਿ, ਅਕਾਲ ਪੁਰਖ ਅਦੇਸ ॥
 ਧਰਮ ਧਾਮ ਸੁ ਭਰਮ ਰਹਿਤ, ਅਭੂਤ ਅਲਖ ਅਭੇਸ ॥
 ਅੰਗ ਰਾਗ ਨ ਰੰਗ ਜਾਕਹਿ, ਜਾਤਿ ਪਾਤਿ ਨ ਨਾਮ ॥
 ਗਰਬ ਗੰਜਨ ਦੁਸਟ ਭੰਜਨ, ਮੁਕਤਿ ਦਾਇਕ ਕਾਮ ॥੮੪॥

*Kāl hīn kalā sanjugat(i), akāl purakh ades.
 Dharam dham su bharam rahit, abhūt alakh abhes.
 Aṅg rāg na raṅg jākaih, jāṭ(i) pāt(i) na nām.
 Garab ganjan dushṭ bhañjan, mukat(i) dāik kām.(84)*

Deathless Being, adroit and skilled,
 Who's beyond both Time and Space,
 Seat of Faith, devoid of doubt,
 Ever invisible, sans a garb,
 Has no limb or sport or game,
 Has no caste or clan or name,
 Tears He pride,
 Subverts He bane.
 Grants Liberation, fulfils Aim.84.

ਆਪ ਰੂਪ ਅਮੀਕ ਅਨ ਉਸਤਤਿ, ਏਕ ਪੁਰਖ ਅਵਧੂਤ ॥
 ਗਰਬ ਗੰਜਨ ਸਰਬ ਭੰਜਨ, ਆਦਿ ਰੂਪ ਅਸੂਤ ॥
 ਅੰਗ ਹੀਨ ਅਭੰਗ ਅਨਾਤਮ, ਏਕ ਪੁਰਖ ਅਪਾਰ ॥
 ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ, ਸਰਬ ਕੋ ਪ੍ਰਤਿਪਾਰ ॥੮੫॥

*Āp rūp amīk an ustat(i), ek purakh avdhūt.
 Garab ganjan sarab bhanjan, ād(i) rūp asūt.
 Aṅg hīn abhaṅg anātam, ek purakh apār.
 Sarb lāik sarb ghāik, sarb ko pratipār.(85)*

Self-existent, deep, mysterious,
 Care-free, brooks no peer nor praise,
 Life He shatters, pride He smashes,
 Primal Being,
 un-begotten,
 Sans a body,
 sans a soul,
 Primal Person, ever Infinite,
 All-accomplishing, all-abolishing,
 He preserves His Creatures all.85.

ਸਰਬ ਗੰਤਾ ਸਰਬ ਹੰਤਾ, ਸਰਬ ਤੇ ਅਨਭੇਖ॥
 ਸਰਬ ਸਾਸਤ੍ਰ ਨ ਜਾਨਹੀ, ਜਿਹ ਰੂਪ ਰੰਗੁ ਅਰੁ ਰੇਖ॥
 ਪਰਮ ਬੇਦ ਪੁਰਾਣ ਜਾਕਹਿ, ਨੇਤ ਭਾਖਤ ਨਿੱਤ॥
 ਕੋਟਿ ਸਿੰਮ੍ਰਿਤ ਪੁਰਾਨ ਸਾਸਤ੍ਰ, ਨ ਆਵਈ ਵਹੁ ਚਿੱਤ॥੮੬॥

Sarb gantā sarb hantā, sarb te anbhekh.
Sarb shāstra na jān-hī, jinh rūp rang(u) ar(u) rekh.
Param bed purān jakaih, net bhākhat nitt.
Koṭ(i) simmrīt purān shāstra, na āvāi voh chitr.(86)

Reaching here, destroying there,
 And distinct from one and all.
 None of the *shastras* are cognizant
 With His feature, colour or form.
 Utter the *Vedas* and the *shastras*,
 "He is neither *this* nor *that*!"
Simritis, *shastras* and *Puranas*.
 They all can imagine Him not.86.

ਮਧੁਭਾਰ ਛੰਦ ॥ ਤੁ ਪ੍ਰਸਾਦਿ ॥

ਗੁਨ ਗਨ ਉਦਾਰ ॥ ਮਹਿਮਾ ਅਪਾਰ ॥
 ਆਸਨ ਅਭੰਗ ॥ ਉਪਮਾ ਅਨੰਗ ॥੮੭॥
 ਅਨਭਉ ਪ੍ਰਕਾਸ ॥ ਨਿਸਦਿਨ ਅਨਾਸ ॥
 ਆਜਾਨ ਬਾਹੁ ॥ ਸਾਹਾਨ ਸਾਹੁ ॥੮੮॥
 ਰਾਜਾਨ ਰਾਜ ॥ ਭਾਨਾਨ ਭਾਨ ॥
 ਦੇਵਾਨ ਦੇਵ ॥ ਉਪਮਾ ਮਹਾਨ ॥੮੯॥

Madhubhār Chhānd. Tva Prasād(i).

*Gun gan udār. Mahimā apār.
 Asan abhaṅg. Upmā anang.(87)
 Anbhau prakāsh. Nisdin anāsh.
 Ājān bah(u). Shāhān Shah(u).(88)
 Rājān rāj. Bhānān bhān.
 Devān dev. Upmā mahān.(89)*

Madhubhār Chhānd. By Your Grace.

Mine of virtue,
 Treasure of splendour,
 Throne immutable,
 Praise unmatched.87.

Self-created,
 Non-destructible,
 Hero long-armed,
 King of kings.88.

Ruler of rulers,
 Light of suns,
 God of godlings,
 Glory Supreme.89.

ਇੰਦ੍ਰਾਨ ਇੰਦ੍ਰ॥ ਬਾਲਾਨ ਬਾਲ॥
 ਰੰਕਾਨ ਰੰਕ॥ ਕਾਲਾਨ ਕਾਲ॥੯੦॥
 ਅਨਭੂਤ ਅੰਗ॥ ਆਭਾ ਅਭੰਗ॥
 ਗਤਿ ਮਿਤਿ ਅਪਾਰ॥ ਗੁਨ ਗਨ ਉਦਾਰ॥੯੧॥
 ਮੁਨਿ ਗਨ ਪ੍ਰਨਾਮ॥ ਨਿਰਭੈ ਨਿਕਾਮ॥
 ਅਤਿ ਦੁਤਿ ਪ੍ਰਚੰਡ॥ ਮਿਤਿ ਗਤਿ ਅਖੰਡ॥੯੨॥

Indrān indra. Bālān bāl.
Rāṅkān raṅk. Kālān kāl. (90)
Anbhūt aṅg. Ābhā abhaṅg.
Gar(i) mit(i) apar. Gun gan udār. (91)
Mun(i) gan pranam. Nirbhāi nikam.
At(i) dut(i) prachand. Mit(i) gat(i) akhand. (92)

The Lord of *Indras*,
 Higher than the high,
 Poorest of the poor,
 The Death of death.90.
 'Being' Immaterial,
 Glory steadfast,
 Span infinite,
 And virtues vast.91.
 Praised by sages,
 Dauntless, desire-less,
 Dazzling effulgence,
 Span unbroken.92.

ਆਲਿਸਜ ਕਰਮ॥ ਆਦਿਸਜ ਧਰਮ॥
ਸਰਬਾ ਭਰਣਾਯ॥ ਅਨੰਡ ਬਾਯ॥੯੩॥

ਚਾਚਰੀ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥

ਗੁਬਿੰਦੇ ॥ ਮੁਕੰਦੇ ॥ ਉਦਾਰੇ ॥ ਅਪਾਰੇ ॥੯੪॥
ਹਰੀਅੰ ॥ ਕਰੀਅੰ ॥ ਨ੍ਰਿਨਾਮੇ ॥ ਅਕਾਮੇ ॥੯੫॥

*Ālisya karam. Ādrishya dharam.
Sarbā bharnādhya. Anḍaṇḍ bādhya.* (93)

*Chācharī Chhāṇḍ. Tva Prasād(i).
Gubinde. Mukānde. Udāre. Apāre.* (94)
Harīan. Karīan. Nrināme. Akāme. (95)

Effortless Your Works,
Concealed Your Laws,
Brimming Your vessels,
Without any flaws.93.

Chācharī Chhāṇḍ. By Your Grace.

The Master,
Liberator,
Gracious,
Infinite.94.
The Maker,
Un-maker,
Desireless,
Unnamed.95.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਕਰਤਾ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਹਰਤਾ ॥
 ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਜਾਨੇ ॥੯੬॥
 ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਰਤੀ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਭਰਤੀ ॥
 ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਲੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਕਾਲੇ ॥੯੭॥
 ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਸੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਾਸੇ ॥
 ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਮਾਨਯੈ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨਯੈ ॥੯੮॥

Bhujang Prayāt Chhand.

Chattra chakkra kartā. Chattra chakkra hartā.
Chattra chakkra dāne. Chattra chakkra jāne.(96)
Chattra chakkra vartī. Chattra chakkra bhartī.
Chattra chakkra pale. Chattra chakkra kāle.(97)
Chattra chakkra pāse. Chattra chakkra vāse.
Chattra chakkra mānyai. Chattra chakkra dānyai.(98)

Bhujang Prayāt Chhand

The Creator of all four directions,
 Destroyer of all four directions,
 Benevolent to all four directions,
 Aware of all four directions.96.
 Pervasive in all four directions,
 Evolving in all four directions,
 Preserves He all four directions,
 Levels up all four directions.97.
 Proximate in all four directions,
 Abiding in all four directions,
 Adored in all four directions,
 Bountiful in all four directions.98.

ਚਾਚਰੀ ਛੰਦ ॥

ਨ ਸੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਨ ਭਰਮੰ ॥ ਨ ਭਿੱਤ੍ਰੈ ॥੯੯॥
 ਨ ਕਰਮੰ ॥ ਨ ਕਾਏ ॥ ਅਜਨਮੰ ॥ ਅਜਾਏ ॥੧੦੦॥
 ਨ ਚਿੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਪਰੇ ਹੈ ॥ ਪਵਿੱਤ੍ਰੈ ॥੧੦੧॥
 ਪ੍ਰਿਥੀਸੈ ॥ ਅਦੀਸੈ ॥ ਅਦ੍ਰਿਸੈ ॥ ਅਕ੍ਰਿਸੈ ॥੧੦੨॥

Chācharī Chhāṇḍ.

Na shattrai. Na mittrai. Na bharman. Na bhittrai. (99)
Na karman. Na kae. Ajanman. Ajāe. (100)
Na chittrai. Na mittrai. Pare haiṇ. Pavittrai. (101)
Prithīsai. Adisai. Adrisai. Akrisai. (102)

Chācharī Chhāṇḍ

Sans a foe,
 Sans a friend,
 Free of doubt,
 Un-appalled.99.
 Sans the deeds,
 Sans the forms,
 Sans a birth,
 Beyond abode.100.
 Sans an image,
 Sans a peer,
 Farthest of far,
 Kempt and Pure.101.
 The Lord of the earth,
 Invisible ever,
 Mystery entire,
 Powerless never.102.

ਭਗਵਤੀ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ਕਥਤੇ ॥

ਕਿ ਆਛਿੱਜ ਦੇਸੈ ॥ ਕਿ ਆਭਿੱਜ ਭੇਸੈ ॥
 ਕਿ ਆਰੀਜ ਕਰਮੈ ॥ ਕਿ ਆਭੰਜ ਭਰਮੈ ॥੧੦੩॥
 ਕਿ ਆਭਿਜ ਲੋਕੈ ॥ ਕਿ ਆਦਿਤ ਸੋਕੈ ॥
 ਕਿ ਅਵਧੂਤ ਬਰਨੈ ॥ ਕਿ ਬਿਭੂਤ ਕਰਨੈ ॥੧੦੪॥
 ਕਿ ਰਾਜੇ ਪ੍ਰਭਾ ਹੈ ॥ ਕਿ ਧਰਮ ਧੁਜਾ ਹੈ ॥
 ਕਿ ਆਸੋਕ ਬਰਨੈ ॥ ਕਿ ਸਰਬਾ ਅਭਰਨੈ ॥੧੦੫॥

Bhagvatī Chhand. Tva Prasād(i) Kathate.

*Ki āchhijj desai. Ki ābhijj bhesai.
 Ki āganj karmāi. Ki ābhanj bharmāi.(103)
 Ki ābhij lokai. Ki ādit sokai.
 Ki avdhūt barnai. Ki bibhūt karnai.(104)
 Ki rājān prabhā hain. Ki dharman dhujā hain.
 Ki āshok barnai. Ki sarba abharnai.(105)*

Bhagvatī Chhand. Narrated by Your Grace.

Imperishable Domain,
 Impregnable Attire,
 Inviolable Your Acts,
 Deluded never.103.
 Detached from the world
 O Scorcher of the suns,
 Impeccable Your mien,
 Adroit Your charter.104.
 The glory of Regality,
 The banner of Sanctity,
 Who grieves nor sorrows,
 Sustains who all.105.

ਕਿ ਜਗਤੋਂ ਕ੍ਰਿਤੀ ਹੈਂ॥ ਕਿ ਛਤ੍ਰੰ ਛਤ੍ਰੀ ਹੈਂ॥
 ਕਿ ਬ੍ਰਹਮੰ ਸਰੂਪੈ॥ ਕਿ ਅਨਭਉ ਅਨੂਪੈ॥੧੦੬॥
 ਕਿ ਆਦਿ ਅਦੇਵ ਹੈਂ॥ ਕਿ ਆਪਿ ਅਭੇਵ ਹੈਂ॥
 ਕਿ ਚਿਤ੍ਰੰ ਬਿਹੀਨੈ॥ ਕਿ ਏਕੈ ਅਧੀਨੈ॥੧੦੭॥
 ਕਿ ਰੋਜੀ ਰਜਾਕੈ॥ ਰਹੀਮੈ ਰਿਹਾਕੈ॥
 ਕਿ ਪਾਕ ਬਿਐਬ ਹੈਂ॥ ਕਿ ਗੈਬੁਲ ਗੈਬ ਹੈਂ॥੧੦੮॥

Ki jagtan kriti haiṁ. Ki chhatraṁ chhatrī haiṁ.
Ki brahman sarūpai. Ki anbhau anūpai. (106)
Ki ad(i) adev haiṁ. Ki āp(i) abhev haiṁ.
Ki chittraṁ bihīnai. Ki ekai adhīnai. (107)
Ki rozī razākai. Rahīmai rihākai.
Ki pāk be-aib haiṁ. Ki ghaibul ghaib haiṁ. (108)

Creator of the world,
 The Bravest of the brave,
 The Spirit Ultimate,
 Inimitable Charm.106.
 Primal, sans a Master,
 Mysterious and profound,
 Defying portrayal,
 Depending on Thy Self.107.
 Provider of sustenance.
 The Merciful Liberator,
 Immaculate and unblemished,
 Mystery unresolved.108.

ਕਿ ਅਫਵਲ ਗੁਨਾਹ ਹੈਂ ॥ ਕਿ ਸ਼ਾਹਾਨ ਸ਼ਾਹ ਹੈਂ ॥
 ਕਿ ਕਾਰਨ ਕੁਨਿੰਦ ਹੈਂ ॥ ਕਿ ਰੋਜ਼ੀ ਦਿਹੰਦ ਹੈਂ ॥੧੦੯॥
 ਕਿ ਰਾਜਕ ਰਹੀਮ ਹੈਂ ॥ ਕਿ ਕਰਮ ਕਰੀਮ ਹੈਂ ॥
 ਕਿ ਸਰਬ ਕਲੀ ਹੈਂ ॥ ਕਿ ਸਰਬ ਦਲੀ ਹੈਂ ॥੧੧੦॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਦਾਨਿਯੈ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਗਉਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭਉਨੈ ॥੧੧੧॥

Ki afoul gunāh haiṁ. Ki shāhān shāh haiṁ.
Ki kāran kunind haiṁ. Ki rozī dahind haiṁ.(109)
Ki rāzak rahīm haiṁ. Ki karman kurīm haiṁ.
Ki sarban kalī haiṁ. Ki sarban dali haiṁ.(110)
Ki sarbattra māniyai. Ki sarbattra dāniyai.
Ki sarbattra gaunai. Ki sarbattra bhaunai.(111)

Forgiver of every sin,
 The King of all the kings,
 The Cause of every cause,
 Provider of every soul.109.
 The Munificent Bestower,
 The fount of all Compassion,
 The Master of every Power,
 And Chastiser supreme.110.
 Acknowledged everywhere,
 Showering gifts on all,
 Reaching every place,
 Inhabiting every space.111.

ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਰਾਜੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਸਾਜੈ ॥੧੧੨॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਦੀਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਲੀਨੈ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਜਾਹੇ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭਾਹੇ ॥੧੧੩॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਕਾਲੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪਾਲੈ ॥੧੧੪॥

Ki sarbattra desai. Ki sarbattra bhesai.
Ki sarbattra rājai. Ki sarbattra sājai. (112)
Ki sarbattra dīnai. Ki sarbattra līnai.
Ki sarbattra jāho. Ki sarbattra bhāho. (113)
Ki sarbattra desai. Ki sarbattra bhesai.
Ki sarbattra kālai. Ki sarbattra pālai. (114)

Inhabiting every land,
 Arraying every garb,
 Governing every Kingdom,
 Creating every form. 112.
 Providing every creature,
 Depriving every mortal,
 The Grace in every Glory,
 The Grandeur of Resplendence. 113.
 Inhabiting every land,
 Arrayed in every garb,
 Assigning every death,
 Ascribing every lot. 114.

ਕਿ ਸਰਬੱਤ੍ਰ ਹੰਤਾ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਗੰਤਾ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਖੀ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪੇਖੀ॥੧੧੫॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਕਾਜੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਰਾਜੈ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਸੋਖੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪੋਖੈ॥੧੧੬॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਤ੍ਰਾਣੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪ੍ਰਾਣੈ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ॥੧੧੭॥

Ki sarbattra hañtā. Ki sarbattra gañtā.
Ki sarbattra bhekhī. Ki sarbattra pekhī. (115)
Ki sarbattra kājai. Ki sarbattra rājai.
Ki sarbattra sokhai. Ki sarbattra pokhai. (116)
Ki sarbattra trāṇai. Ki sarbattra prāṇai.
Ki sarbattra desai. Ki sarbattra bhesai. (117)

Destroyer of every place,
 The Knower of every soul,
 The wearer of every garb,
 Observing one and all.115.

Involved in every task,
 Controlling every mind,
 Drying up all to death,
 Yet, sustaining all.116.

The Source of every strength,
 The life in every breath,
 Pervading every land,
 And clothed in every garb.117.

ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨਿਯੈਂ ॥ ਸਦੈਵੇ ਪ੍ਰਧਾਨਿਯੈਂ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਜਾਪਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਥਾਪਿਯੈ ॥੧੧੮॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਭਾਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨੈ ॥
 ਕਿ ਸਰਬੱਤ੍ਰ ਇੰਦ੍ਰੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਚੰਦ੍ਰੈ ॥੧੧੯॥
 ਕਿ ਸਰਬੰ ਕਲੀਮੈ ॥ ਕਿ ਪਰਮੰ ਫਹੀਮੈ ॥
 ਕਿ ਆਕਲ ਅਲਾਮੈ ॥ ਕਿ ਸਾਹਿਬ ਕਲਾਮੈ ॥੧੨੦॥

Ki sarbattra māniyaiṁ. Sadaiṁ pradhāniyaiṁ.
Ki sarbattra jāpiyai. Ki sarbattra thapiyai.(118)
Ki sarbattra bhānai. Ki sarbattra mānai.
Ki sarbattra Indrai. Ki sarbattra chandrai.(119)
Ki sarbaṁ kalīmai. Ki parmaṁ fahīmai.
Ki ākal alāmai. Ki sāhib kalāmai.(120)

Acknowledged in every place,
 Esteemed in every age,
 Invoked by every heart,
 Establishing every soul.118.
 The Sun of every land,
 Acclaimed in every place,
 The Chief of *Indras* all,
 The Moon of every heart.119.
 The Soul o' every utterance,
 The intellect most supreme,
 The Wisdom most sublime,
 Mellifluous muse Divine.120.

ਕਿ ਹੁਸਨਲ ਵਜੂ ਹੈਂ ॥ ਤਮਾਮੁਲ ਰੁਜੂ ਹੈਂ ॥
 ਹਮੇਸ਼ੁਲ ਸਲਾਮੈਂ ॥ ਸਲੀਖਤ ਮਦਾਮੈਂ ॥੧੨੧॥
 ਗਨੀਮੁਲ ਸ਼ਿਕਸਤੈ ॥ ਗਰੀਬੁਲ ਪਰਸਤੈ ॥
 ਬਿਲੰਦੁਲ ਮਕਾਨੈਂ ॥ ਜ਼ਮੀਨੁਲ ਜ਼ਮਾਨੈਂ ॥੧੨੨॥
 ਤਮੀਜ਼ੁਲ ਤਮਾਮੈਂ ॥ ਰੁਜ਼ਾਅਲ ਨਿਧਾਨੈਂ ॥
 ਹਰੀਫ਼ੁਲ ਅਜੀਮੈਂ ॥ ਰਜ਼ਾਇਕ ਯਕੀਨੈਂ ॥੧੨੩॥

*Ki husnal vajū haiṁ. Tamāmūl rujū haiṁ.
 Hamesūl salamaiṁ. Salīkhat mudāmaiṁ.(121)
 Ghanīmūl shikastai. Gharībūl parastai.
 Bilāndūl makānaiṁ. Zaminūl zamanaiṁ.(122)
 Tamīzūl tamāmaiṁ. Rujūal nidhānaiṁ.
 Harīfūl azimaiṁ. Razāik yakīnaiṁ.(123)*

The Acme o' Exquisite Beauty,
 The focus of all attraction,
 Tranquil in every age,
 Creator sempiternal.121.
 Chastiser of the wicked,
 Protector of the humble,
 With lodgment most sublime,
 Pervading space and time.122.
 Unblemished all His manners,
 Focused all intention,
 Friend of every mortal,
 And sure Provider of all.123.

ਅਨੇਕੁਲ ਤਰੰਗ ਹੈਂ॥ ਅਭੇਦ ਹੈਂ ਅਭੰਗ ਹੈਂ॥
 ਅਜੀਜ਼ੁਲ ਨਿਵਾਜ਼ ਹੈਂ॥ ਗਨੀਮੁਲ ਖ਼ਿਰਾਜ਼ ਹੈਂ॥੧੨੪॥
 ਨਿਰੁਕਤ ਸਰੂਪ ਹੈਂ॥ ਤ੍ਰਿਮੁਕਤਿ ਬਿਭੂਤ ਹੈਂ॥
 ਪ੍ਰਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈਂ॥ ਸੁ ਜੁਗਤਿ ਸੁਧਾ ਹੈਂ॥੧੨੫॥
 ਸਦੈਵੰ ਸਰੂਪ ਹੈਂ॥ ਅਭੇਦੀ ਅਨੂਪ ਹੈਂ॥
 ਸਮਸਤੋ ਪਰਾਜ ਹੈਂ॥ ਸਦਾ ਸਰਬ ਸਾਜ ਹੈਂ॥੧੨੬॥

*Anekul traṅg haiṁ. Abhed haiṁ abhaṅg haiṁ.
 Azizul nivāz haiṁ. Ghanīmūl kḥirāj haiṁ.(124)
 Nirukt sarūp haiṁ. Trimukt(i) bibhūt haiṁ.
 Prabhuḡt(i) prabhā haiṁ. Su juḡt(i) sudhā haiṁ.(125)
 Sadaivan sarūp haiṁ. Abhedī anūp haiṁ.
 Samasto parāj haiṁ. Sadā sarb sāj haiṁ.(126)*

Countless are Your humours.
 Seamless is Your Secret.
 Salvage all Your devotees,
 Smite you vulgar foes.124.
 Ineffable is Your Beauty,
 Transcending natures three,
 Astounding is Your radiance,
 Brimming with Nectar sweet.125.
 Eternal is Your Beauty,
 Unrivalled is Your Glory.
 Victorious are Your ways,
 Design You all Creation.126.

ਸਮਸਤੁਲ ਸਲਾਮ ਹੈਂ॥ ਸਦੈਵਲ ਅਕਾਮ ਹੈਂ॥
 ਨਿਬਾਧ ਸਰੂਪ ਹੈਂ॥ ਅਗਾਧ ਹੈਂ ਅਨੂਪ ਹੈਂ॥੧੨੭॥
 ਓਅੰ ਆਦਿ ਰੂਪੇ॥ ਅਨਾਦਿ ਸਰੂਪੇ॥
 ਅਨੰਗੀ ਅਨਾਮੇ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ॥੧੨੮॥
 ਤ੍ਰਿਬਰਗੰ ਤ੍ਰਿਬਾਧੇ॥ ਅਗੰਜੇ ਅਗਾਧੇ॥
 ਸੁਭੰ ਸਰਬ ਭਾਗੇ॥ ਸੁ ਸਰਬਾ ਅਨੁਰਾਗੇ॥੧੨੯॥

*Samastul salām hain. Sadaival akām hain.
 Nribādh sarūp hain. Agādh hain anūp hain.(127)
 O'an ād(i) rūpe. Anād(i) sarūpai.
 Anaṅgi anāme. Tribhaṅgi trikāme.(128)
 Tribargaṅ tribādhe. Agan̄je agādhe.
 Shubhaṅ sarab bhāge. Su sarbā anurāge.(129)*

The Source of all serenity,
 Transcend You all desire,
 You reckon no obstruction,
 Unique are all Your ways.127.
 'Om': Your form primaeval !
 No beginning binds Your Aspect.
 You have no name, nor feature,
 You make, unmake Creation.128.
 Controller o' triune matrix,
 Imperishable and unfathomed,
 Benign commander of fate,
 You Lavish Love on all.129.

ਤ੍ਰਿਭੁਗਤ ਸਰੂਪ ਹੈਂ॥ ਅਛਿੱਜ ਹੈਂ ਅਛੂਤ ਹੈਂ॥
 ਕਿ ਨਰਕ ਪ੍ਰਣਾਸ ਹੈਂ॥ ਪ੍ਰਿਥੀਉਲ ਪ੍ਰਵਾਸ ਹੈਂ॥੧੩੦॥
 ਨਿਰੁਕਤਿ ਪ੍ਰਭਾ ਹੈਂ॥ ਸਦੈਵ ਸਦਾ ਹੈਂ॥
 ਬਿਭੁਗਤਿ ਸਰੂਪ ਹੈਂ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈਂ॥੧੩੧॥
 ਨਿਰੁਕਤਿ ਸਦਾ ਹੈਂ॥ ਬਿਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈਂ॥
 ਅਨਉਕਤਿ ਸਰੂਪ ਹੈਂ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈਂ॥੧੩੨॥

*Tribhugat sarūp haiṁ. Achhijj haiṁ achhūt haiṁ.
 Kī narkan prāṇās haiṁ. Prithīul pravās haiṁ.(130)
 Nirukt(i) prabha haiṁ. Sadaivaiṁ sadā haiṁ.
 Bibhugt(i) sarūp haiṁ. Prajugt(i) anūp haiṁ.(131)
 Nirukt(i) sadā haiṁ. Bibhugt(i) prabhā haiṁ.
 Anukt(i) sarūp haiṁ. Prajugt(i) anūp haiṁ.(132)*

Inviolat and intangible,
 Enjoy You all three worlds,
 Annnuller of all infernos,
 Inheritor of the earth.130.
 Ineffable is Your glory,
 Perpetual is Your State,
 Intangible is Your form,
 And incomparable style.131.
 Eternal, and unpraiseable,
 'Transcendent is Your Splendour,
 Indescribable Your Charm.
 Your fellowship ever unique.132.

ਚਾਚਰੀ ਛੰਦ ॥

ਅਭੰਗ ਹੈਂ ॥ ਅਨੰਗ ਹੈਂ ॥
 ਅਭੇਖ ਹੈਂ ॥ ਅਲੇਖ ਹੈਂ ॥੧੩੩॥
 ਅਭਰਮ ਹੈਂ ॥ ਅਕਰਮ ਹੈਂ ॥
 ਅਨਾਦਿ ਹੈਂ ॥ ਜੁਗਾਦਿ ਹੈਂ ॥੧੩੪॥
 ਅਜੈ ਹੈਂ ॥ ਅਬੈ ਹੈਂ ॥
 ਅਭੂਤ ਹੈਂ ॥ ਅਪ੍ਰੂਤ ਹੈਂ ॥੧੩੫॥

Chācharī Chhāṇḍ.

Abhaṅg haiṇ. Anaṅg haiṇ.
Abhekh haiṇ. Alekh haiṇ.(133)
Abharm haiṇ. Akarm haiṇ.
Anād(i) haiṇ. Jugād(i) haiṇ.(134)
Ajai haiṇ. Abai haiṇ.
Abhūt haiṇ. Adhūt haiṇ.(135)

Chācharī Chhāṇḍ.

Indestructible,
 Incorporeal,
 Un-attired,
 Un-accountable.133.
 Beyond delusion,
 Sans any ritual,
 Sans inception,
 Beyond all Time.134.
 Conquered never,
 Ever Undaunted,
 Insubstantial,
 And Un-shakeable.135.

ਅਨਾਸ ਹੈ॥ ਉਦਾਸ ਹੈ॥
 ਅਧੰਧ ਹੈ॥ ਅਬੰਧ ਹੈ॥੧੩੬॥
 ਅਭਗਤ ਹੈ॥ ਬਿਰਕਤ ਹੈ॥
 ਅਨਾਸ ਹੈ॥ ਪ੍ਰਕਾਸ ਹੈ॥੧੩੭॥
 ਨਿਚਿੰਤ ਹੈ॥ ਸੁਨਿੰਤ ਹੈ॥
 ਅਲਿੱਖ ਹੈ॥ ਅਦਿੱਖ ਹੈ॥੧੩੮॥

Anās haiṁ. Udās haiṁ.
Adhandh haiṁ. Abandh haiṁ.(136)
Abhagat haiṁ. Birakat haiṁ.
Anāsh haiṁ. Prakāsh haiṁ.(137)
Nichint haiṁ. Sunint haiṁ.
Alikkh haiṁ. Adikkh haiṁ.(138)

Indestructible,
 Ever indifferent,
 Un-entangled,
 Sans any bond.136.

Indivisible,
 Uninvolved,
 Indestructible,
 Ever effulgent.137.

Anxious never,
 Lasting ever,
 Unaccountable,
 Hiding ever.138.

ਅਲੇਖ ਹੈ॥ ਅਭੇਖ ਹੈ॥
 ਅਢਾਹ ਹੈ॥ ਅਗਾਹ ਹੈ॥੧੩੯॥
 ਅਸੰਭ ਹੈ॥ ਅਗੰਭ ਹੈ॥
 ਅਨੀਲ ਹੈ॥ ਅਨਾਦਿ ਹੈ॥੧੪੦॥
 ਅਨਿੱਤ ਹੈ॥ ਸੁਨਿੱਤ ਹੈ॥
 ਅਜਾਤ ਹੈ॥ ਅਜਾਦ ਹੈ॥੧੪੧॥

Alekh haiṁ. Abhekh haiṁ.
Aḍhāh haiṁ. Agāh haiṁ.(139)
Asanbh haiṁ. Aganbh haiṁ.
Anīl haiṁ. Anād(i) haiṁ.(140)
Anitt haiṁ. Sunitt haiṁ.
Ajūt haiṁ. Azād haiṁ.(141)

Unaccountable,
 Unparalleled,
 Indomitable,
 Inexhaustible.139.
 Self-appointed,
 Fathomed never,
 Immaculate,
 Sans incipience.140.
 Un-appointed,
 Ever eternal,
 Unbegotten,
 Free of bonds.141.

ਚਰਪਟ ਛੰਦ ॥ ਤੁ ਪ੍ਰਸਾਦਿ ॥

ਸਰਬੰ ਹੰਤਾ ॥ ਸਰਬੰ ਗੰਤਾ ॥
 ਸਰਬੰ ਖਿਆਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥੧੪੨॥
 ਸਰਬੰ ਹਰਤਾ ॥ ਸਰਬੰ ਕਰਤਾ ॥
 ਸਰਬੰ ਪ੍ਰਾਣੰ ॥ ਸਰਬੰ ਤ੍ਰਾਣੰ ॥੧੪੩॥
 ਸਰਬੰ ਕਰਮੰ ॥ ਸਰਬੰ ਧਰਮੰ ॥
 ਸਰਬੰ ਜੁਗਤਾ ॥ ਸਰਬੰ ਮੁਕਤਾ ॥੧੪੪॥

Charpaṭ Chhaṇḍ. Tva Prasād(i).

*Sarbaṇ haṇṭa. Sarbaṇ gaṇṭā.
 Sarbaṇ khiāzā. Sarbaṇ giāzā.(142)
 Sarbaṇ harṭā. Sarbaṇ karṭā.
 Sarbaṇ prāṇaṇ. Sarbaṇ trāṇaṇ.(143)
 Sarbaṇ karmaṇ. Sarbaṇ dharmaṇ.
 Sarbaṇ jugṭā. Sarbaṇ mukṭā.(144)*

Charpaṭ Chhaṇḍ. By Your Grace.

Destroying all,
 Salvaging all,
 Discoursed by all,
 Aware of all.142.
 Depriving all,
 Creating all,
 The Breath of all,
 The Strength of all.143.
 In every work,
 In every creed,
 Attached to all,
 And free from all.144.

ਰਸਾਵਲ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ॥
 ਨਮੋ ਨਰਕ ਨਾਸੇ ॥ ਸਦੈਵ ਪ੍ਰਕਾਸੇ ॥
 ਅਨੰਗੰ ਸਰੂਪੇ ॥ ਅਭੰਗੰ ਬਿਭੂਤੇ ॥੧੪੫॥
 ਪ੍ਰਮਾਥੰ ਪ੍ਰਮਾਥੇ ॥ ਸਦਾ ਸਰਬ ਸਾਥੇ ॥
 ਅਗਾਧ ਸਰੂਪੇ ॥ ਨਿਬਾਧ ਬਿਭੂਤੇ ॥੧੪੬॥

Rasāval Chhāṇḍ. Tva Prasād(i).

*Namo narak nāse. Sadaivaṇ prakāse.
 Anāṅgaṇ sarūpe. Abhaṅgaṇ bibhūte.(145)
 Pramāṭhaṇ pramāthe. Sadā sarab sāthe.
 Agādh sarūpe. Nribādh bibhūte.(146)*

Rasāval Chhāṇḍ. By Your Grace.

Salutations to

The destroyer of hell,
 The Light Perennial,
 Formless Beauty,
 Royalty Integral.145.

Salutations to

The slayer of all the wicked,
 Companion to one and all,
 Beauty most incredible,
 And unending Glory.146.

ਅਨੰਗੀ ਅਨਾਮੇ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ॥
 ਨਿਭੰਗੀ ਸਰੂਪੇ॥ ਸਰਬੰਗੀ ਅਨੂਪੇ॥੧੪੭॥
 ਨ ਪੋਤ੍ਰੈ ਨ ਪੁੱਤ੍ਰੈ॥ ਨ ਸੱਤ੍ਰੈ ਨ ਮਿੱਤ੍ਰੈ॥
 ਨ ਤਾਤ੍ਰੈ ਨ ਮਾਤ੍ਰੈ॥ ਨ ਜਾਤ੍ਰੈ ਨ ਪਾਤ੍ਰੈ॥੧੪੮॥
 ਨ੍ਰਿਸਾਕੰ ਸਰੀਕ ਹੈ॥ ਅਮਿਤੋ ਅਮੀਕ ਹੈ॥
 ਸਦੈਵ ਪ੍ਰਭਾ ਹੈ॥ ਅਜੈ ਹੈ ਅਜਾ ਹੈ॥੧੪੯॥

*Anangī anāme. Tribhaṅgī trikame.
 Nribhaṅgī surūpe. Sarbaṅgī anūpe.(147)
 Na potrai na puttrai. Na sattrai na mittrai.
 Na tātai na mātai. Na jātai na pātai.(148)
 Nrisākaṁ sarīk haiṁ. Amito amīk haiṁ.
 Sadaivaṁ prabhā haiṁ. Ajai haiṁ ajā haiṁ.(149)*

Salutations to the One

Sans limb or name,
 Fulfiller, destroyer, of all Three Worlds,
 Unblemished Charm,
 Unrivalled Grace.147.

Salutations to the One

Sans sons or grandsons,
 friend and foe.

Sans father or mother,
 and caste or clan.148.

Salutations to the One

Without kin or peer,
 With seamless depth,
 With endless Glory,
 Unhumbled, unborn.149.

ਭਗਵਤੀ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ॥

ਕਿ ਜਾਹਰ ਜਹੂਰ ਹੈ ॥ ਕਿ ਹਾਜ਼ਰ ਹਜ਼ੂਰ ਹੈ ॥
 ਹਮੇਸ਼ੁਲ ਸਲਾਮ ਹੈ ॥ ਸਮਸਤੁਲ ਕਲਾਮ ਹੈ ॥੧੫੦॥
 ਕਿ ਸਾਹਿਬ ਦਿਮਾਗ ਹੈ ॥ ਕਿ ਹੁਸਨਲ ਚਰਾਗ ਹੈ ॥
 ਕਿ ਕਾਮਲ ਕਰੀਮ ਹੈ ॥ ਕਿ ਰਾਜਕ ਰਹੀਮ ਹੈ ॥੧੫੧॥
 ਕਿ ਰੋਜ਼ੀ ਦਿਹਿੰਦ ਹੈ ॥ ਕਿ ਰਾਜਕ ਰਹਿੰਦ ਹੈ ॥
 ਕਰੀਮੁਲ ਕਮਾਲ ਹੈ ॥ ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਹੈ ॥੧੫੨॥

Bhagvatī Chhand. Tva Prasād(i).

*Ki zāhar zahūr haiṁ. Ki hāzar hazūr haiṁ.
 Hameshul salam haiṁ. Samastul kalām haiṁ.(150)
 Ki sāhib dimāgh haiṁ. Ki husnul chirāgh haiṁ.
 Ki kāmāl karīm haiṁ. Ki rāzak rahīm haiṁ.(151)
 Ki rozī dihind haiṁ. Ki razak rahind haiṁ.
 Karimul kamāl haiṁ. Ki husnul jamāl haiṁ.(152)*

Bhagvatī Chhand. By Your Grace.

Unambiguous Your presence,
 'Here and now' Your Splendour,
 Un-declining Amity,
 All Your word divine.150.
 The Master Lord of Wisdom,
 The brilliant Lamp of Beauty,
 The Consummate Compassion,
 The all-providing Mercy.151.
 Provider of every morsel,
 Bestower of gifts enormous,
 Compassion most supernal.
 And Beauty most benign.152.

ਗਨੀਮੁਲ ਖਿਰਾਜ ਹੈਂ । ਗਰੀਬੁਲ ਨਿਵਾਜ ਹੈਂ ॥
 ਹਰੀਫੁਲ ਸ਼ਿਕੰਨ ਹੈਂ ॥ ਹਿਰਾਸੁਲ ਫਿਕੰਨ ਹੈਂ ॥੧੫੩॥
 ਕਲੰਕੇ ਪ੍ਰਣਾਸ ਹੈਂ ॥ ਸਮਸਤੁਲ ਨਿਵਾਸ ਹੈਂ ॥
 ਅਗੰਜੁਲ ਗਨੀਮ ਹੈਂ ॥ ਰਜਾਇਕ ਰਹੀਮ ਹੈਂ ॥੧੫੪॥
 ਸਮਸਤੁਲ ਜੁਬਾ ਹੈਂ ॥ ਕਿ ਸਾਹਿਬ ਕਿਰਾ ਹੈਂ ॥
 ਕਿ ਨਰਕੇ ਪ੍ਰਣਾਸ ਹੈ ॥ ਬਹਿਸਤੁਲ ਨਿਵਾਸ ਹੈ ॥੧੫੫॥

*Ghanīmūl khirāj haiṁ. Gharībūl nīvāj haiṁ.
 Harīful shikānn haiṁ. Hirāsul fīkānn haiṁ.(153)
 Kalāṅkaṁ prañās haiṁ. Samastul nīvās haiṁ.
 Aganjul ghanīm haiṁ. Razāik rahīm haiṁ.(154)
 Samastul zubān haiṁ. Kī sahib kīraṁ haiṁ.
 Kī narkaṁ prañās haiṁ. Bahishtul nīvās haiṁ.(155)*

Chastiser of the tyrants,
 Supporter of the humble,
 Destroyer of oppressors,
 Dispeller of alarm.153.
 Erasing every stigma,
 Inhabiting every soul,
 By enemies undefeated,
 Provider most Benign.154.
 Of every tongue, the utterance,
 Of every fate, the Master,
 Destroyer of every Hell,
 Inhabiting every Heaven.155.

ਕਿ ਸਰਬੁਲ ਗਵੰਨ ਹੈਂ ॥ ਹਮੇਸੁਲ ਰਵੰਨ ਹੈਂ ॥
 ਤਮਾਮੁਲ ਤਮੀਜ ਹੈਂ ॥ ਸਮਸਤੁਲ ਅਜੀਜ ਹੈਂ ॥੧੫੬॥
 ਪਰੰ ਪਰਮ ਈਸ ਹੈਂ ॥ ਸਮਸਤੁਲ ਅਦੀਸ ਹੈਂ ॥
 ਅਦੇਸੁਲ ਅਲੇਖ ਹੈਂ ॥ ਹਮੇਸੁਲ ਅਭੇਖ ਹੈਂ ॥੧੫੭॥
 ਜਮੀਨੁਲ ਜਮਾ ਹੈਂ ॥ ਅਮੀਕੁਲ ਇਮਾਂ ਹੈਂ ॥
 ਕਰੀਮੁਲ ਕਮਾਲ ਹੈਂ ॥ ਕਿ ਜੁਰਅਤਿ ਜਮਾਲ ਹੈਂ ॥੧੫੮॥

*Ki sarbul gavañn haiñ. Hamesul ravañn haiñ.
 Tamamul tamiz haiñ. Samastul aziz haiñ.(156)
 Parañ param ish haiñ. Samastul adīs haiñ.
 Adesul alekh haiñ. Hameshul abbekh haiñ.(157)
 Zamīnul zamāñ haiñ. Amīkul imāñ haiñ.
 Karīmul kamal haiñ. Ki jur-at(i) jamāl haiñ.(158)*

Going in all directions,
 Moving in time and space,
 Familiar with all urbanity,
 The Darling of every soul.156.
 The Deity most supernal,
 Concealed from every eye,
 Sans residence and sans vignette,
 And sans a garb or guise.157.
 The Lord of space eternal,
 Creating faith profound,
 Perfection of Compassion,
 And beau Courage unbound.158.

ਕਿ ਅਚਲੰ ਪ੍ਰਕਾਸ ਹੈ॥ ਕਿ ਅਮਿਤੋ ਸੁਬਾਸ ਹੈ॥
 ਕਿ ਅਜਬ ਸਰੂਪ ਹੈ॥ ਕਿ ਅਮਿਤੋ ਬਿਭੂਤ ਹੈ॥੧੫੯॥
 ਕਿ ਅਮਿਤੋ ਪਸਾ ਹੈ॥ ਕਿ ਆਤਮ ਪ੍ਰਭਾ ਹੈ॥
 ਕਿ ਅਚਲੰ ਅਨੰਗ ਹੈ॥ ਕਿ ਅਮਿਤੋ ਅਭੰਗ ਹੈ॥੧੬੦॥

*Ki achlan prakāsh haiṁ. Ki amito subās haiṁ.
 Ki ajab sarūp haiṁ. Ki amito bibhūt haiṁ.(159)
 Ki amito pasā haiṁ. Ki ātam prabhā haiṁ.
 Ki achlan anang haiṁ. Ki amito abhaṅg haiṁ.(160)*

Eternal is Your radiance,
 Singular is Your fragrance,
 Wonderful is Your elegance,
 And limitless Your effulgence.159.
 Measureless is Your extent,
 You glow in every soul,
 Inviolable Your Essence,
 Immeasurable is Your dole.160.

ਮਧੁਭਾਰ ਛੰਦ ॥ ਤੂ ਪ੍ਰਸਾਦਿ ॥

ਮੁਨਿ ਮਨਿ ਪ੍ਰਨਾਮ॥ ਗੁਨਿ ਗਨ ਮੁਦਾਮ॥
 ਅਰਿ ਬਰ ਅਗੰਜ॥ ਹਰਿ ਨਰ ਪ੍ਰਭੰਜ॥੧੬੧॥
 ਅਨ ਗਨ ਪ੍ਰਨਾਮ॥ ਮੁਨਿ ਮਨਿ ਸਲਾਮ॥
 ਹਰਿ ਨਰ ਅਖੰਡ॥ ਬਰ ਨਰ ਅਮੰਡ॥੧੬੨॥
 ਅਨਭਵ ਅਨਾਸ॥ ਮੁਨਿ ਮਨਿ ਪ੍ਰਕਾਸ॥
 ਗੁਨਿ ਗਨ ਪ੍ਰਨਾਮ॥ ਜਲ ਬਲ ਮੁਦਾਮ॥੧੬੩॥

Madhubhār Chhaṇḍ. Tva Prasād(i).

*Mun(i) man(i) pranām. Gun(i) gan mudam.
 Ar(i) bar aganj. Har(i) nar prabhānj.(161)
 An gan pranam. Mun(i) man(i) salām.
 Har(i) nar akhaṇḍ. Bar nar amand.(162)
 Anbhav anas. Mun(i) man(i) prakāśh.
 Gun(i) gan pranām. Jal bal mudām.(163)*

Madhubhār Chhaṇḍ. By Your Grace.

Saluted ever by sages,
 The Lord of limitless merit,
 Unharméd conquering opponents,
 Demolisher ultimate.161.
 Invoked by mighty legions,
 Saluted by every sage,
 The potent God of mortals,
 Unchallenged, un-installed.162.
 Unfailing Your intuition,
 O Light of sages' heart,
 Worshipped by every mortal,
 The Lord of ocean and land.163.

ਅਨਛਿੱਜ ਅੰਗ॥ ਆਸਨ ਅਭੰਗ॥
 ਉਪਮਾ ਅਪਾਰ॥ ਗਤਿ ਮਿਤਿ ਉਦਾਰ॥੧੬੪॥
 ਜਲ ਥਲ ਅਮੰਡ॥ ਦਿਸ ਵਿਸ ਅਭੰਡ॥
 ਜਲ ਥਲ ਮਹੰਤ॥ ਦਿਸ ਵਿਸ ਬਿਅੰਤ॥੧੬੫॥
 ਅਨਭਵ ਅਨਾਸ॥ ਧ੍ਰਿਤ ਧਰ ਧੁਰਾਸ॥
 ਆਜਾਨ ਬਾਹੁ॥ ਏਕੈ ਸਦਾਹੁ॥੧੬੬॥

Anchhijj ang. Āsan abhaṅg.
Upmā apār. Gat(i) mit(i) udar.(164)
Jal thal amand. Dis vis abhand.
Jal thal mahant. Dis vis beant.(165)
Anbhav anās. Dhrit dhar dhurās.
Ajān bāhu. Ekai sadāhu.(166)

Inviolable is Your Being,
 Immutable is Your Throne,
 Immeasurable is Your Glory,
 Unlimited Your Resource.164.
 You reign over land and waters,
 Inviolable Your Repute,
 Supreme over lands and oceans,
 Infinite, ensouled, Perfection.165.
 Inviolable Your experience,
 The prop of the great Cosmos,
 Long-armed Your mighty reach,
 O' 'One' and 'One' indeed.166.

ਓਅੰਕਾਰ ਆਦਿ॥ ਕਥਨੀ ਅਨਾਦਿ॥
 ਖਲ ਖੰਡ ਖਿਆਲ॥ ਗੁਰ ਬਰ ਅਕਾਲ॥੧੬੭॥
 ਘਰ ਘਰਿ ਪ੍ਰਨਾਮ॥ ਚਿਤ ਚਰਨ ਨਾਮ॥
 ਅਨਛਿੱਜ ਗਾਤ॥ ਆਜਿਜ ਨ ਬਾਤ॥੧੬੮॥
 ਅਨਝੰਬ ਗਾਤ॥ ਅਨਰੰਜ ਬਾਤ॥
 ਅਨਟੁਟ ਭੰਡਾਰ॥ ਅਨਠਟ ਅਪਾਰ॥੧੬੯॥

Oaṅkār ād(i). Kathanī anād(i).
Khal khaṇḍ khiāl. Gur bar Akāl.(167)
Ghar ghar(i) pranām. Chit charan nam.
Anchhiḯ gāt. Ājiz na bāt.(168)
Anḯhanḯh gāt. Anranḯ bāt.
Anṯuṯ bhaṇḍār. Anṯhaṯ apār.(169)

Your first emanation, *Om*,
 The Primal, Creative tone,
 Your intent slanders malice,
 Disperses doubt and gloom.167.
 Admired in every hamlet,
 Chanted by every heart,
 Imperishable Your existence,
 Nor debile, nor alarmed.168.
 Your Being can't be disrupted,
 Your Words can't be disputed,
 Exhaustless is your Treasure,
 And Fathomless Your Splendour.169.

ਆਡੀਠ ਧਰਮ॥ ਅਤਿ ਢੀਠ ਕਰਮ॥
ਅਣਬ੍ਰਣ ਅਨੰਤ॥ ਦਾਤਾ ਮਹੰਤ॥੧੭੦॥

ਹਰਿਬੋਲਮਨਾ ਛੰਦ॥ ਤੁ ਪ੍ਰਸਾਦਿ॥

ਕਰੁਣਾਲਯ ਹੈ॥ ਅਰਿ ਘਾਲਯ ਹੈ॥
ਖਲ ਖੰਡਨ ਹੈ॥ ਮਹਿ ਮੰਡਨ ਹੈ॥੧੭੧॥
ਜਗਤੋਸ੍ਵਰ ਹੈ॥ ਪਰਮੇਸ੍ਵਰ ਹੈ॥
ਕਲਿ ਕਾਰਣ ਹੈ॥ ਸਰਬ ਉਬਾਰਣ ਹੈ॥੧੭੨॥

*Ādīṭh dharam. At(i) dīṭh karam.
Aṇṭraṇ anant. Dātā mahant.* (170)

*Har(i)bolmanā Chhaṇd. Tva Prasād(i).
Karuṇāhya haiṇ. Ar(i) ghāhya haiṇ.
Khal khaṇḍan haiṇ. Maih maṇḍan haiṇ.* (171)
*Jagteshvar haiṇ. Parmeshvar haiṇ.
Kal(i) kāraṇ haiṇ. Sarab ubāraṇ haiṇ.* (172)

Invisible are your images,
Unhindered are your Actions,
Inviolable Your Infinity,
And Generous is your Bounty.170.
Harbolmanā Chhaṇd. By Your Grace.
You are the home of Mercy,
Destroy You all resistance,
Dispel You vain stupidity,
Adorn You earth with beauty.171.
O You the Cosmic Sovereign,
Our Great Transcendent Lord,
The cause of every conflict,
Yet, Saviour o' every soul.172.

ਧ੍ਰਿਤ ਕੇ ਧ੍ਰਣ ਹੈਂ॥ ਜਗ ਕੇ ਕ੍ਰਣ ਹੈਂ॥
 ਮਨ ਮਾਨਿਯ ਹੈਂ॥ ਜਗ ਜਾਨਿਯ ਹੈਂ॥੧੭੩॥
 ਸਰਬੰ ਭਰ ਹੈਂ॥ ਸਰਬੰ ਕਰ ਹੈਂ॥
 ਸਰਬ ਪਾਸਿਯ ਹੈਂ॥ ਸਰਬ ਨਾਸਿਯ ਹੈਂ॥੧੭੪॥
 ਕਰੁਣਾਕਰ ਹੈਂ॥ ਬਿਸੰਭਰ ਹੈਂ॥
 ਸਰਬੇਸ਼ੁਰ ਹੈਂ॥ ਜਗਤੇਸ਼ੁਰ ਹੈਂ॥੧੭੫॥

Dhrit ke dhran haiṁ. Jag ke kṛaṇ haiṁ.
Man māniya haiṁ. Jag jāniya haiṁ.(173)
Sarbaṁ bhar haiṁ. Sarbaṁ kar haiṁ.
Sarab pāsiya haiṁ. Sarab nāsiya haiṁ.(174)
Karunākar haiṁ. Bisvaṁbhar haiṁ.
Sarbeshvar haiṁ. Jagateshvar haiṁ.(175)

The prop of all the Cosmos,
 The Cause of every cause,
 Adored by every wisdom,
 And known to every heart.173.
 Sustain You all existence,
 The Primeval Cause of causes,
 Perceivable right at hand,
 Demolishing strait and strand.174.
 Embodiment of Clemency,
 Sustaining all Creation,
 Commanding every soul,
 Of all Cosmos, the Lord.175.

ਬ੍ਰਹਮੰਡਸ ਹੈ॥ ਖਲ ਖੰਡਸ ਹੈ॥
 ਪਰ ਤੇ ਪਰ ਹੈ॥ ਕਰੁਣਾਕਰ ਹੈ॥੧੭੬॥
 ਅਜਪਾ ਜਪ ਹੈ॥ ਅਥਪਾ ਥਪ ਹੈ॥
 ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ॥ ਅੰਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ॥੧੭੭॥
 ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ॥ ਕਰਣਾ ਕ੍ਰਿਤ ਹੈ॥
 ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ॥ ਧਰਣੀ ਧ੍ਰਿਤ ਹੈ॥੧੭੮॥

*Brahmanḍas haiṁ. Khal khaṇḍas haiṁ.
 Par te par haiṁ. Karuṇākara haiṁ.(176)
 Ajapā jap haiṁ. Athapā thap haiṁ.
 Akritā krit haiṁ. Amritā-mrit haiṁ.(177)
 Amritā-mrit haiṁ. Karṇā krit haiṁ.
 Akritā krit haiṁ. Dharṇī dhrit haiṁ.(178)*

The Life of all existence,
 Demolisher of every Knave,
 Remoter than the farthest
 The fount of Mercy Great.176.
 The Great un-chanted Chant,
 The Deity un-installed,
 The One uncaused Cause,
 The fountainhead of *Amrit*.177.
 The Lord of immortality,
 Embodiment of Clemency,
 The One uncaused Cause.
 Sustainer of the globe.178.

ਅਮ੍ਰਿਤੋਸ੍ਵਰ ਹੈਂ॥ ਪਰਮੋਸ੍ਵਰ ਹੈਂ॥
 ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈਂ॥੧੭੯॥
 ਅਜਬਾ ਕ੍ਰਿਤ ਹੈਂ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈਂ॥
 ਨਰ ਨਾਇਕ ਹੈਂ॥ ਖਲ ਘਾਇਕ ਹੈਂ॥੧੮੦॥
 ਬਿਸ੍ਵੰਭਰ ਹੈਂ॥ ਕਰੁਣਾਲਯ ਹੈਂ॥
 ਨ੍ਰਿਪ ਨਾਇਕ ਹੈਂ॥ ਸਰਬ ਪਾਇਕ ਹੈਂ॥੧੮੧॥

*Amriteshvar hain. Parmeshvar hain.
 Akritā krit hain. Amritā mrit hain.(179)
 Ajbā krit hain. Amritā amrit hain.
 Nar nāik hain. Khal ghāik hain.(180)
 Bishvañbhar hain. Karuṇālya hain.
 Nrip nāik hain. Sarab pāik hain.(181)*

The One immeasurable Lord,
 The Deity most transcendent,
 The One facile Creator,
 The fountainhead of *Amrit*.179.
 Wonderful are Your Actions,
 Heavenly are Your Nectars,
 Guide You works of humans,
 Annul You imbecility.180.
 Replenisher of the universe,
 The Treasure of Compassion,
 The One Sovereign supreme,
 Protector shield of all.181.

ਭਵ ਭੰਜਨ ਹੈ॥ ਅਰਿ ਗੰਜਨ ਹੈ॥
 ਰਿਪੁ ਤਾਪਨ ਹੈ॥ ਜਪੁ ਜਾਪਨ ਹੈ॥੧੮੨॥
 ਅਕਲੰ ਕ੍ਰਿਤ ਹੈ॥ ਸਰਬਾ ਕ੍ਰਿਤ ਹੈ॥
 ਕਰਤਾ ਕਰ ਹੈ॥ ਹਰਤਾ ਹਰਿ ਹੈ॥੧੮੩॥
 ਪਰਮਾਤਮ ਹੈ॥ ਸਰਬਾਤਮ ਹੈ॥
 ਆਤਮ ਬਸ ਹੈ॥ ਜਸ ਕੇ ਜਸ ਹੈ॥੧੮੪॥

*Bhav bhanjan haiṁ. Ar(i) gaṁjan haiṁ.
 Rip(u) tāpan haiṁ. Jap(u) jāpan haiṁ.(182)
 Aklaṁ krit haiṁ. Sarbā krit haiṁ.
 Kartā kar haiṁ. Hartā har(i) haiṁ.(183)
 Parmātam haiṁ. Sarbātām haiṁ.
 Ātam bas haiṁ. Jas ke jas haiṁ.(184)*

Destroying all anxiety,
 Vanquishing every foe,
 Chastising all the sinful,
 Inspiring all to bow.182.
 Creator, artless, faultless,
 Designer o' fate and form,
 The Cause of every action,
 Depriving plunderers all.183.
 Transcendent Soul Supreme,
 The Spirit of all Cosmos,
 You hold Your own control,
 Deserve You generous Praise.184.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮੋ ਸੂਰਜ ਸੂਰਜੇ ਨਮੋ ਚੰਦ੍ਰ ਚੰਦ੍ਰੇ ॥
 ਨਮੋ ਰਾਜ ਰਾਜੇ ਨਮੋ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ ॥
 ਨਮੋ ਅੰਧਕਾਰੇ ਨਮੋ ਤੇਜ ਤੇਜੇ ॥
 ਨਮੋ ਬ੍ਰਿੰਦ ਬ੍ਰਿੰਦੇ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥੧੮੫॥

Bhujang Prayāt Chhāṇḍ.

*Namo sūraj sūrje namo chandra chandre.
 Namō rāj rāje namo indra indre.
 Namō andhkāre namo tej teje.
 Namō brind brinde namo bīj bīje. (185)*

Bhujang Prayāt Chhāṇḍ.

Salutations to

The sun of all the suns,
 The moon of all the moons,
 The King of all the kings,
 The God of all the godlings,
 The darkness most profound,
 The Brilliance most effulgent,
 The Lord of multitudes,
 The seed of all the seeds. 185.

ਨਮੋ ਰਾਜਸੰ ਤਾਮਸੰ ਸ਼ਾਂਤ ਰੂਪੇ ॥
 ਨਮੋ ਪਰਮ ਤੱਤੰ ਅਤੱਤੰ ਸਰੂਪੇ ॥
 ਨਮੋ ਜੋਗ ਜੋਗੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥
 ਨਮੋ ਮੰਤ੍ਰ ਮੰਤ੍ਰੇ ਨਮੋ ਧਿਆਨ ਧਿਆਨੇ ॥੧੮੬॥

Namo rūjsan̄ tām̄san̄ shānt rūpe.
Namo param tatt̄an̄ atatt̄an̄ sarūpe.
Namo jog joge namo giān giāne.
Namo mantra man̄tre namo dhiān dhiāne.(186)

Salutations to the Lord
 Of Sloth, Passion and Peace,
 The Substance insubstantial,
 The Essence most supernal,
 The *Yogi* of all *yogas*,
 The Wisdom of all wisdoms,
 The *Mantra* of all *mantras*,
 Contemplator profound.186.

ਨਮੋ ਜੁਧ ਜੁਧੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥
 ਨਮੋ ਭੋਜ ਭੋਜੇ ਨਮੋ ਪਾਨ ਪਾਨੇ ॥
 ਨਮੋ ਕਲਹ ਕਰਤਾ ਨਮੋ ਸਾਂਤ ਰੂਪੇ ॥
 ਨਮੋ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ ਅਨਾਦਿ ਬਿਭੂਤੇ ॥੧੮੭॥

*Namo judh judhe namo giān giāne.
 Namō bhoj bhoje namo pān pāne.
 Namō kalah kartā namo shānt rūpe.
 Namō indra indre anādan bibhūte. (187)*

Salutations to
 The Victor of every battle,
 The Wisdom most sublime,
 Ravishing every aliment,
 Imbibing every potion,
 The Cause of all turmoil,
 The Harbinger of peace,
 The God of all the godlings,
 Your fame transcending Time. 187.

ਕਲੰਕਾਰ ਰੂਪੇ ਅਲੰਕਾਰ ਅਲੰਕੇ ॥
 ਨਮੋ ਆਸ ਆਸੇ ਨਮੋ ਬਾਂਕ ਬੰਕੇ ॥
 ਅਭੰਗੀ ਸਰੂਪੇ ਅਨੰਗੀ ਅਨਾਮੇ ॥
 ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਲੇ ਅਨੰਗੀ ਅਕਾਮੇ ॥੧੮੮॥

Kalaṅkāṛ rūpe alaṅkāṛ alaṅke.
Namo ās āse namo bāṅk baṅke.
Abhaṅgī sarūpe anaṅgī anāme.
Tribhaṅgī trikāle anaṅgī akāme. (188)

Salutations to

The Seed of all the Order,
 The Brilliance of the jewels,
 The Hope in every hope,
 The Charm of every Beauty,
 Existence Imperishable,
 Sans Limb, Sans Form Sans Name,
 The Lord of Space and Time,
 Sans limb and sans desire. 188.

ਏਕ ਅਛਰੀ ਛੰਦ ॥

ਅਜੈ ॥ ਅਲੈ ॥ ਅਭੈ ॥ ਅਬੈ ॥ ੧੮੯॥
 ਅਭੂ ॥ ਅਜੂ ॥ ਅਨਾਸ ॥ ਅਕਾਸ ॥ ੧੯੦॥
 ਅਗੰਜ ॥ ਅਭੰਜ ॥ ਅਲੱਖ ॥ ਅਭੱਖ ॥ ੧੯੧॥
 ਅਕਾਲ ॥ ਦਿਆਲ ॥ ਅਲੇਖ ॥ ਅਭੇਖ ॥ ੧੯੨॥

Ek Achharī Chhaṇḍ.

Ajai. Alai. Abhai. Abai. (189)
Abhū. Ajū. Anāsh. Akāsh. (190)
Aganj. Abhanj. Alakkh. Abhakkh. (191)
Akāl. Diāl. Alekh. Abhekh. (192)

Ek Achharī Chhaṇḍ.

Invincible,
 Immortal,
 Undaunted,
 Immutable. 189.
 Uncaused,
 Immovable,
 Imperishable,
 Pervasive. 190.
 Insuperable,
 Imperishable,
 Unknowable,
 Un-munchable. 191.
 Immortal,
 Compassionate,
 Exceptional,
 Ungarbed. 192.

ਅਨਾਮ॥ ਅਕਾਮ॥ ਅਗਾਹ॥ ਅਢਾਹ॥੧੯੩॥
 ਅਨਾਥੇ॥ ਪ੍ਰਮਾਥੇ॥ ਅਜੋਨੀ॥ ਅਮੋਨੀ॥੧੯੪॥
 ਨ ਰਾਗੇ॥ ਨ ਰੰਗੇ॥ ਨ ਰੂਪੇ॥ ਨ ਰੇਖੇ॥੧੯੫॥
 ਅਕਰਮੰ॥ ਅਭਰਮੰ॥ ਅਗੰਜੇ॥ ਅਲੇਖੇ॥੧੯੬॥

Anām. Akām. Agāh. Adhāh.(193)

Anāthe. Pramāthe. Ajonī. Amonī.(194)

Na rāge. Na raṅge. Na rūpe. Na rekhe.(195)

Akarman. Abharman. Aganje. Alekhe.(196)

Un-nameable,
 Uncoveting,
 Unfathomable,
 Infallible.193.
 Autonomous,
 Supernal,
 Unbegotten,
 Unsilenced.194.
 Sans ravishment,
 Sans tincture,
 Sans Structure,
 Sans Feature.195.
 Sans action,
 Sans error,
 Immutable,
 Ineffable.196.

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤੁਲ ਪ੍ਰਣਾਮੇ ਸਮਸਤੁਲ ਪ੍ਰਣਾਸੇ ॥
 ਅਗੰਜੁਲ ਅਨਾਮੇ ਸਮਸਤੁਲ ਨਿਵਾਸੇ ॥
 ਨ੍ਰਿਕਾਮੰ ਬਿਭੂਤੇ ਸਮਸਤੁਲ ਸਰੂਪੇ ॥
 ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ ਸੁਧਰਮੰ ਬਿਭੂਤੇ ॥੧੯੭॥

Bhujāṅg Prayāt Chhaṇḍ.

Namastul prañāme, samastul prañāse.
Aganjul anāme samastul nivāse.
Nrikāmaṁ bibhūte samastul sarūpe.
Kukarmaṁ prañāsī sudharmaṁ bibhūte. (197)

Bhujāṅg Prayāt Chhaṇḍ.

Salutations to

The Master most adorable,
 The great Annihilator,
 The Unnamed and immutable,
 Pervading every corner,
 Renouncer un-allured,
 The Splendour of every form,
 Annuler of every vice,
 The Keeper of Law Eternal. 197.

ਸਦਾ ਸੱਚਿਦਾਨੰਦ ਸੱਤ੍ਰੰ ਪ੍ਰਣਾਸੀ॥
 ਕਰੀਮੁਲ ਕੁਨਿੰਦਾ ਸਮਸਤੁਲ ਨਿਵਾਸੀ॥
 ਅਜਾਇਬ ਬਿਭੂਤੇ ਗਜਾਇਬ ਗਨੀਮੇ॥
 ਹਰੀਅੰ ਕਰੀਅੰ ਕਰੀਮੁਲ ਰਹੀਮੇ॥੧੯੮॥

*Sadā Sacchidā-nand sattraṇ pranāsi.
 Karimul kunindā samastul nivāsi.
 Ajāib bibhūte ghazāib ghanime.
 Hariān kariān karimul rahime.(198)*

Truth, Consciousness and Bliss,
 Vanquisher of every foe,
 Benign Creator of all,
 Pervading all existence,
 The Grandeur most amazing,
 The Terror to every tyrant,
 The Creator-cum-Destroyer,
 Dispensing Clement Mercy.198.

ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਰਤੀ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਭੁਗਤੇ ॥
 ਸੁਯੰਭਵ ਸੁਭੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ ॥
 ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲੰ ਸਰੂਪੇ ॥
 ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੰ ਬਿਭੂਤੇ ॥੧੯੯॥

*Chattra chakkra vartī chattra chakkra bhugte.
 Suyānbhav subhān sarb-dā sarb jugte.
 Dukalān prāṇāsī diālān sarūpe.
 Sadā ang sāṅge abhāṅgān bibhūte. (199)*

The Lord of foursome quarters,
 Gladsome in every state,
 Self-luminous and auspicious,
 Affine to one and all,
 Erasing virulent time,
 Embodiment of Compassion,
 The Ever-so-near Companion,
 The Grace that vanishes never. 199.

Basking in the Divine Presence

Jāp Sāhib primarily is basking in the Glow of Divine Presence. The Gurū, right at the outset, affirms it as "experienced illumination."¹ Since this great poetic creation introduces us to the various names of God, it has often been categorized with *Vishnū Sahasrarnāma* (the thousand names of Vishnū) and the ninety-nine other names of *Allah* as given in the Holy Korān. However, it is very different from both these. Gurū Gobind Singh does not merely enumerate Divine names. He actually basks in the Presence of God, beholds His beauty, addresses Him fondly, bows before Him, offers Him his salutations, notices him standing by his side, finds Him pervasive everywhere as the spirit of Love and affirms His actual presence with absolute certainty. This work undoubtedly appears to be a genial outpouring of a propitious meditation.

The Gurū appears to be in tune with the Divine Presence from the beginning to the end. So *Jāp Sāhib* is the spontaneous outpouring of the Guru's soul actually in the glow of the Divine Presence. The Gurū must have beheld the Lord's supremely beautiful visage in an intense meditative experience. That seems to be where he addresses Him and says, "Who can Your comprehensive Name pronounce?" and then goes on to say, "You are formless, matchless, birth-less, immortal, immutable" and so on. Most of these epithets are negative because the Lord cannot be described. So the gods, demons and men, even woods and blades of grass, all appear to be saying, "You are neither *this*, Lord, nor *that*!".²

1. *anubhau prakāsh*, v. 1.

2. *neti, neti*, v. 1.

As the Gurū beholds the Lord, he is impelled by the effulgence of His Glory before Him. A series of verses (2-28) then emerge, at one stretch, wherein the Gurū offers his reverent salutations (in terms of *namo*, *namastān*, *namastast*, *namastul*) to the Divine Presence. Such salutations arise again and again (145-149; 185-188; 197) with the same spontaneity and felicity.

Whenever personal relationship with the Absolute is sought, the 'Absolute' gets personified inside the Guru's meditative experience. And that seems to have happened in his contemplation that became the *Jāp Sāhib*. The Gurū perceives the Lord as a person – the Primal Person,³ Transcendent Person,⁴ Immortal Person,⁵ the Only Person,⁶ and the Un-begotten Person.⁷ He is simply astounded by His Exquisite Beauty,⁸ and Immeasurable Glory.⁹

The Lord appears to the Gurū not merely as a Person, but also as an All-pervasive Presence. Him he finds ruling over all three spheres,¹⁰ present in all four directions¹¹ and inhabiting everywhere and in all things : *Sarbattra*;¹² *sarbañ*¹³ and *samastul*¹⁴ and every land in the universe : *sarub dese*;¹⁵ *sarb dhāmañ*;¹⁶ *sarb drishañ*.¹⁷ He discovers Him in waters as well as on lands.¹⁸ He finds Him abiding everywhere¹⁹ as an Exquisite Renunciate with spotless Beauty.²⁰

The Lord is not merely an awe-inspiring Presence. The Gurū finds Him universally pervasive as Love. So he exclaims, "Here,

3. *Ādi Purakh*, v. 80.

5. *Akal Purakh*, v. 84.

7. *Ajonī Purakh*, v. 79.

9. *Amitoj*, v. 1.

11. *Chatra chakravartī*, v. 97.

13. V. 76-78, 142-144.

15. V. 66.

17. V. 71.

19. *samastul nivāsī*, v. 58.

4. *Param Purakh*, v. 83.

6. *Ek Purakh*, v. 85.

8. *Param Rūp*, v. 83.

10. *Tribhavan Mahip*, v. 1.

12. V. 111-119.

14. V. 58

16. V. 61.

18. *jale hañ, thale hañ*, v. 62.

20. *Audhūt Rūp Rasāl*, v. 79.

there, and everywhere He pervades as the Essence of Love!.”²¹
Him the Gurū hails as the Love of Love.²²

The vibrant sensations and exulting thrills generated by these verses are so powerful that the devotee’s head spontaneously bows before the Lord in utter veneration, profound admiration, overpowering awe and tenderest love.

The Gurū is overwhelmed not only by the Lord’s omnipresence, but by His omnipotence as well. Him he describes as the Sun of suns,²³ also as King of kings.²⁴

Him he also finds following the occupation of all occupations.²⁵ He is as well seen wielding weapons and hurling missiles.²⁶ He is the death of everyone,²⁷ even Death of death itself.²⁸ It is He who wages the worst of Wars,²⁹ vanquishes the wicked,³⁰ defeats the enemies,³¹ punishes them and taxes the foes.³²

Yet, He is extremely mannerful,³³ and dear to everyone.³⁴ In Him the Gurū finds Profundity of Faith³⁵ and exclaims Him as the Glory of the Soul³⁶ and the Beauty of Courage.³⁷

21. *jastra tatra dishā vishā hue phailio anurāg*, v. 80.

22. *namo prīti prīte*, v. 68.

23. *Sūraj sūrje*, v. 185; *bhān bhāne*, v. 47.

24. *rāj raje*, v. 67; *shah shāhe*, v. 67; *bhūp bhūpe*, v. 55;
rāj rājeshvarān, v. 50.

25. *sarb dhandhe*, v. 24.

26. *shashtra pāne, astra māne*, v. 52.

27. *sarb kāle*, v. 19; *sarbatra kālai*, v. 114; *sarban dāl*, v. 110.

28. *kāl kāle*, v. 23.

29. *juddh juddhe*, v. 91, 187.

30. *khal khunḍan*, v. 171.

31. *harīful shikan*, v. 153.

32. *ghanīmūl kḥirāj*, v. 124.

33. *tamāmūl tamiz*, v. 156.

34. *samastul aziz*, v. 156.

35. *amīkul imān*, v. 158.

36. *ātām prabhā*, v. 160.

37. *jur’at jamāl*, v. 158.

With his rare poetic prowess, the Gurū captures and communicates his experiences of the Divine in verses that are unique in rhythm, and matchless in rhyme, and possess a bewitching lilt. The music of these verses wafts the reader into a spiritually charged atmosphere and enthrals him/her with superb divine intimations.

The Gurū beholds the Lord absolutely Un-garbed,³⁸ yet finds Him in every garb;³⁹ without any Domicile,⁴⁰ yet, abiding in every home.⁴¹

The Gurū finds the Lord beyond any organized religion – whether of Aryan or of Semitic origin. That is why he describes Him as *adharman*⁴² and *amazbe*.⁴³ However, he also realizes that He is the source of all religions and so he describes Him as the Home of Religions⁴⁴ and the Standard of Religions.⁴⁵

All the time as one reads through *Jāp Sāhib* or recites it with devotion, one is impressed with the descriptions of the Divine in verses that are in consonance with the dignity and piety of the rhemes. The reader almost invariably seems to touch the original experience that the Gurū must have had and which he embodied in the verses of *Jāp Sahib*.

The Gurū finds the Lord dispersed in the phenomenal Diversity,⁴⁶ yet he also becomes aware that in spite of the multiplicity of appearances, He is but One⁴⁷ and only One. All that is found anywhere is just His emanation.⁴⁸ The Gurū finds

38. *nribhese*, v. 10; *abhese*, v. 18.

39. *sarb bhese*, v. 66.

40. *adese*, v. 18.

41. *sarb bhaune*, v. 22.

42. V. 5.

43. V. 17.

44. *dharm dhām*, v. 84.

45. *dharmān dhujā*, v. 105.

46. *anekai*, v. 9.

47. *ek*, v. 13.

48. *ek mūrat anek darshan*, v. 81.

that everything is playing its assigned role in the divine play that the Lord has devised and which He so perfectly directs. Yet, when He winds up His play, everything returns to Him.⁴⁹ The Gurū then salutes the Lord's Singularity⁵⁰ as well as His Diversity.⁵¹

The Presence that the Gurū experienced was so continually there that in the final verse of *Jāp Sāhib*, the Gurū feels impelled to exclaim that "He is by my side All the Time."⁵²

The Gurū found the Lord's Mercies unlimited, His Benevolence generous and His Grace magnanimous. His revelation he found bewitching. He found His Beauty, so exquisite that it inspires awe and wonder. All along, the Gurū employs the diction that is replete with spiritual insight. His utterance of every divine attribute seems to appear at once with amazing spontaneity and wonderful lucidity. His words are drenched in such contagious faith that they make the hearer's soul flow towards divine piety and become receptive to its benevolent grace. One becomes sure that if (as reader) one's experience is so soul-stirring, how much more intensely vibrant the Gurū's own experience must have been. On the wings of his magical words the Gurū wafts the soul of his reader to the very hem of the Divine.

It becomes quite apparent to the reader of *Jāp Sāhib* that the Gurū had doubtlessly been in the Presence of God and has also been able to communicate his experience so effectively that even the reader's soul begins to experience spiritual thrills.

49. *khel khel akhel khelan anit ko phir(i) ek*, v. 81.

50. *namastan su ekai*, v. 9.

51. *namastan anekai*, v. 9.

52. *sadā ang sange*, v. 199.

The Metaphysics of *Jāp Sāhib*

Jāp Sāhib, by no stretch of imagination can be considered a metaphysical treatise. It is a poetic composition of invocation and salutation that resonates with energetic metres and rhythms and vibrates with dynamic diction. Yet it is such a profound work that its metaphysical underpinnings invite any scholar's attention. It provides one with lucid intimations of the ultimate Reality.

The concern that it exhibits about the ultimate Reality expresses itself in a series of projections about it. Among these are the following: What is Supreme Reality? What is the reality of Being? What is the reality of Deity? What is the reality of Person? What is the reality of Time? What is the reality of the mundane world? And above all, what is the reality of all these realities?

The Supreme Reality

The Supreme Reality according to *Jāp Sāhib* is essentially super-sensible and beyond the world of ordinary experience. Human mind in its customary functioning cannot be expected to discover its totality.¹ However, it has been known as the eternally stable embodiment² of experientially revealed³ infinite glory.⁴ It is the essence of all Creation – animate and inanimate, natural and cultural, secular and spiritual:

namo chaṇḍra chaṇḍre
namo bhān bhāne

Hail!

O Moon of all the moons
The Sun of all the suns,

1. *sarab nām*, v. 1.

3. *anbhau prakāsh*, v. 1.

2. *achal mūrat*, v. 1.

4. *amitoj*, v. 1.

namo gīt gīte
namo tūn tūne

The Song of all the songs,
The Tune of all the tunes. (47)

namo nrit nritte
namo nūd nāde
namo pān pāne
namo bād bāde

The Dance of all the dances,
The Sound of all the sounds,
The Beater of all the drums,
The Striker of all the notes. (48)

Hail !

namo jog jogeshvaran
param siddhe
namo rāj rājeshvaran
param briddhe

O Lord of all the yogis,
the One Sidha Supreme,
The King of all the kings,
elicits who all Esteem. (51)

Yet, the Supreme Reality is ineffable, for it is formless.⁵ Nonetheless, *Jāp Sāhib*, now and again, salutes its various dynamic manifestations⁶ which together portray the transition from Being to Becoming. This essentially is a work incessantly creative which produces a structure of tremendous signification. Although, at times, it appears to be an affair of a large number of permutations and combinations of a few nuclear semantic units, in effect, it succeeds in welding them together into an overall cosmological discourse in which they seem to be strudded as complementary sub-discourses.

Yet, the Supreme Reality in its comprehensive gamut⁷ is outside human comprehension because man, at best, can distinguish only some of its elemental aspects. That is why *Jāp Sāhib* is replete with such divine attributes as are of negative nature. However, it abounds in positively affirmative attributes as well. Very many of these are of all-inclusive nature such as those that are preceded by such expressions of comprehensiveness as *sarb*, *sarbatra*, *chaturchak*, *jatra iatra*, or *dishā vishā*. This juxtaposition of positive and negative affirmations about the very same attributes is the paradox major of *Jap Sahib*.

5. *anukat(i) sarūp*, v. 131.

6. *karam nām*, v. 1.

7. *sarb nam*, v. 1.

Studded within it are innumerable sub-paradoxes wherein one specific affirmation is also negated either immediately after it or elsewhere in the text.⁸ The great paradox basically prevails between Being and Becoming. The One becomes infinitely many :

ek mūrat(i) anek darshan One Essence, yet a myriad forms,
kīn rūp anek. countless manifestations thereof. (81)

Reality of Being and Becoming

Even though the One transmutes itself into innumerable many, yet the One does not cease to be. As Being, it is *Om*⁹ or *Oankār*.¹⁰ Becoming manifest, it assumes the form of the Wonderful Creation.¹¹ Of its myriad manifestations, space and time are the most outstanding. While the un-manifest Supreme Reality is without any specific abode¹² because there was no space yet, when it becomes manifest, it automatically becomes pervasive in all space.¹³

This transmutation of the One into many comes to be because of divine action.

ek mūrat(i) anek darshan Singular, yet, with myriad
kīn rūp anek. forms,
khel khel akhel khelan Creation is ever His lively sport,
ant ko phir(i) ek. When He folds up the Game,
 He finally becomes the 'One'
 again. (81)

Folding up His game, from the point of His Creation is an act of 'destruction'. Hence, he is also called a 'destroyer'. So, He comes to be seen both as the Creator and the Destroyer.

8. Vide chapter on 'Paradox and Bipolar Dynamic Theism.'

9. V. 128.

10. V. 167.

11. *ajbā krit*, v. 180.

12. *adhāmān*, v. 5.

13. *chara chakravartī*, v. 97; *sarab bhaune*, v. 22, 45.

sarb bishva rachio suyanbhav Self-resplendent,
garan bhanjanhār. He caused the entire universe.
 What He makes, unmakes
 as well. (83)

He is, therefore, not just the Establisher of the entire universe,¹⁴ but also its destroyer,¹⁵ and between these two poles, He provides and sustains His Creation.¹⁶

Reality of the Cosmic Person

When He comes to pervade His Creation, he assumes a personal relationship with it. That is how He becomes a Person¹⁷ – the Universal Person, the Primal Person.¹⁸ *Purakh* literally means ‘one who resides in a *purī* or town, hence a citizen. The ‘town’ metaphorically represents the universe. Hence, the One who pervades the universe becomes the primal, transcendent, un-begotten, citizen of the universe.¹⁹

Purakh also carries another, and very different, meaning in the *Sāṅkhya* philosophical system. That system presumes two basic verities that must come together for the act of creation. They are *Prakriti* (material nature), the insentient element and *Purusha* or consciousness, the sentient element. If this meaning of *purakh* is taken, then the expression *purakh apār*²⁰ in *Jāp Sāhib* would mean infinite consciousness. However, the *Sāṅkhya* concept of a dependent consciousness (dependent on *prakriti*) is unacceptable in the Sikh thought. Here, the *Purakh* by Himself is *Kartā* (*Kartā Purakh* or Creator Being). This *Purakh* has

14. *thāpio sabhai jinh thāp*, v. 83.

15. *garan bhanjanhār*, v. 83.

16. *sarab ko pratipār*, v. 85.

17. *purakh*/ Skt. *Purusha*.

18. *Ād(i)-Purakh*, v. 80.

19. *ād(i) rūp anād(i) mūrat(i) ajon(i) purakh apār*, v. 79.

20. V. 83.

unambiguous presence 'here and now'.²¹ He is the utterance of every tongue.²²

Purakh also carries yet another meaning viz. 'masculinity'. However, that does not seem to be unambiguously relevant here, as the *Purakh* in *Jap Sahib* has also been called the Universal Mother.²³

Cosmic Person as Deity

This Person who relates with humans becomes their Deity – the God of gods,²⁴ the Supreme Deity,²⁵ the Deity supernal and transcendent.²⁶ He is not a sectarian God. He is the God of all,²⁷ the Lord of the whole world.²⁸

The extent of His kingdom cannot be measured;²⁹ so, He is the supreme Ruler³⁰ who has the beauty of courage,³¹ the glory of regality,³² and occult powers.³³

He also has an aesthetic image being ultimate Beauty,³⁴ transcendent Beauty,³⁵ and the acme of exquisite Beauty.³⁶ He is the melody of melodies.³⁷

21. *ki zāhar zahūr hain, ki hāzar huzūr hain*, v. 150.

22. *samastul zubān*, v. 155.

23. *lok mūtā*, v. 52.

24. *devān dev*, v. 89.

25. *isht-ishṭe*, v. 57.

26. *paraṇ param ish*, v. 157.

27. *sarabeshwar*, v. 175.

28. *jagateshwar*, v. 175.

29. *amriteshwar*, v. 179.

30. *rājān rāj*, v. 89.

31. *jur'at jamāl*, v. 158.

32. *rājān prabhā*, v. 105.

33. *param siddhe*, v. 51; *mantra mantran, jāntra jāntran, tantra tantran*, v. 57 and *ridh(i) siddhan nivāsi*, v. 73.

34. *puram rūp*, v. 83.

35. *rūp rasāl*, v. 79.

36. *husnul vajū*, v. 121.

37. *gīt gīte, tān tāne*, v. 47 and *rāg rūpe*, v. 55.

He has an ethical image as well – being unblemished in manners,³⁸ and having interest in all.³⁹ He is the vital breath of all.⁴⁰ He is perfect and flawless⁴¹ sacred and holy.⁴²

Cosmic Person and Space-Time

Of the myriad manifestations of the Ultimate Reality, Space and Time are among the most outstanding. While the un-manifest Supreme Reality is without any specific abode⁴³ because there is no space yet, but when It becomes manifest, It *ipso facto* becomes pervasive in all space.⁴⁴

Just like Space, Time also emanated as part of the Cosmic Becoming. The un-manifest Supreme Reality was indeed timeless.⁴⁵ As it becomes manifest, it comes to pervade all time.⁴⁶

The *Kāl-Akāl* doctrine of *Jāp Sāhib* not only encompasses the bipolarity of temporality and eternity, it also spills beyond it. *Kāl* connotes not only Temporality, but also mortality. However, its mortality aspect is essentially seen as subsumed under its temporality aspect.

The *Akāl Purakh* of *Jāp Sāhib* is no static entity. It is dynamically creative as the spiritual principle of all creation.

Space and time are nothing but playful manifestations of the Supreme Being. Whenever He wills, He may wrap up His entire Play, un-spread the entire gamut of Creation and withdraw all Becoming back into Being. As we have noted already,

Khel khel akhel khelan

Creation is ever His lively sport,

38. *tamizul tamāmān*, v. 123.

39. *tamāmūl rujū*, v. 121.

40. *sarbañ prānañ*, v. 77. *sarbatra prānai*, v. 117.

41. *kalāṅkañ binā ne-kalāṅkī sarūpe*, v. 50.

42. *punīl mūrar*, v. 83.

43. *adhāmañ*, v. 5.

44. *chattra chakkravartī*, v. 97, *sarab bhaune*, v. 22, 45.

45. *akal*, v. 2, 37; *kālhīn*, v. 54.

46. *sarab kālē*, v. 19, 20.

Aūt ko phir(i) ek.

When he folds up the Game,
He finally becomes the 'One'
again. (81)

Unconventional metaphysics

It appears, underlying *Jāp Sāhib* there is a revisionary metaphysics that infuses unconventional connotation into the concept of Deity. Through assertive syntagmatic propositions it describes the Deity as the Lord of Wars⁴⁷ – one with exquisite valour,⁴⁸ annihilator of oppressors,⁴⁹ dispeller of fear,⁵⁰ destroyer of enemy,⁵¹ one with inviolate limbs⁵² and so on.⁵³ The Deity, to wit, is thus presented as inviolate invincible hero.

The aesthetic sentiment of this composition is, definitely, the heroic sentiment (*vīr rasa*). Through its emotion of zeal (*utsāha*), the inspiring force of the composition gets markedly reinforced. Such a heroic semiotic constitution of the Deity to meditate upon is indeed a bold departure from the traditional spiritual practices. In the meditative reflection on such a deity, both affection (*bhāo*) and awe (*bhau*) are inspired simultaneously.

Every metaphysical system is rooted in the language in which it is expressed and every language is biased towards a particular metaphysics. That is why a metaphysic which aims to transcend cultural and temporal constraints must first make an attempt to transcend linguistic constraints. This is what its illustrious author seems to have done in *Jāp Sāhib*. He most effortlessly blends expressions from two very divergent linguistic

47. *juddh juddhe*, v. 187.

48. *jur'ai jamāl*, v. 158.

49. *harīśul shikan*, v. 153.

50. *hīrāsul fikan*, v. 153; *bhai bhanjan*, v. 182.

51. *arṅganjan*, v. 182.

52. *anchhij aṅg*, v. 164.

53. For a detailed discussion of this turn to the chapter "God as Warrior".

traditions, Sanskrit and Arabic, which respectively are linked with the Hīndū and Muslim religious traditions.⁵⁴

From this it is evident that Gurū Gobīnd Singh held no prejudice against any language, nor did he consider any language as sacrosanct and specially favoured by God. In his view God speaks all languages⁵⁵ and is the source of all scriptures.⁵⁶ The metaphysics of *Jāp Sāhib* thus acquires trans-linguistic and trans-cultural tenor.

Thus it is that *Jāp Sāhib* does not remain a prayer of any particular faith, but rises to be a universal prayer. It affirms this when it offers its salutations to God who belongs to no particular religion.⁵⁷ That is how it smashes the constrictive confines of bigotry and narrow-mindedness.

54. For a detailed discourse on this aspect refer to the 'Diction' section in the chapter on 'Poetics'.

55. *samastul zubān*, v. 155.

56. *samastul kalām*, v. 150.

57. *namastarī amāzbe*, v. 17.

Mūl Mantra and Jāp Sāhib

The *Mūl Mantra* is the opening verse of *Srī Gurū Granth Sāhib*. It is considered to be the primal creedal statement of the Sikh faith. It has often been said that the *Mūl Mantra* is the crux of *Jap jī* and that *Jap jī* is the crux of *Srī Gurū Granth Sāhib*. *Jāp Sāhib*, the opening text of *Dasam Granth* appears, in a way, to be the explication of the *Mūl Mantra*.

Gurū Nānak is known to have enunciated his *Mūl Mantra* in the presence of God Almighty during his three-day meditative disappearance in the river Bein. We have already deliberated that from the nature of its content, *Jāp Sāhib* appears to have also been uttered in the presence of God. Hence, one expects close proximity between the substance of these two utterances in spite of the their utterly distinctive poetic form. The *Mūl Mantra* is a rather succinct formulation of the attributes of God. It is constituted altogether by one numerical and thirteen word-globules. *Jāp Sāhib*, in contrast, consists of 199 verses encompassing several hundred dynamic names of God. Yet, the thematic commonality between the two, makes *Jāp Sāhib* appear a unique explicatory amplification of the *Mūl Mantra*. We propose to take the *Mūl Mantra* syllable by syllable and see how *Jāp Sāhib* confirms and enhances the significance of each one of them and how it injects many beautiful new shades of meaning therein.

The One !

In the *Gurū Granth Sāhib* the first thing comes first – and that is the *unity* of God expressed by the numeral “1” (One). This numeral “One” lends itself to a variety of connotations that we choose briefly to deliberate upon here.

1. Singularity

First of all "One" represents the Oneness, the singularity, of God. In *Jāp Sāhib*, Gurū Gobind Singh salutes the One Singular Entity.¹ While He is Singular, yet He lets Himself have myriad forms.² The multiplicity that He creates represents only the play that He spreads out. When he winds it up, once again He becomes One.³

2. Uniqueness

Another connotation of the One is His *uniqueness*. He is unmatched;⁴ He is ever the Greatest.⁵ He is unapproachably Unique.⁶

3. Perfection

The term "One" also connotes *perfection*. God's Glory is unbeatable.⁷ His Manners are Perfect.⁸ Immeasurable is His Splendour.⁹

4. Eternity, Infinity

God's Eternity is impressed in *Jāp Sāhib* through a number of different terms – such as Ever Perpetual,¹⁰ Immortal,¹¹ Perennial,¹² Ever¹³ and Unlimited.¹⁴

1. *namastan su ekai*, v. 9.

2. *ek mūrat anek darshan kīn rūp anek*, v. 81.

3. *khel khel akhel khelan ant ko phir ek*, v. 81.

4. *anūpe*, v. 2.

5. *sadaiwan pradhaniyan*, v. 118.

6. *ugādh haiñ anūp haiñ*, v. 127.

7. *ābha abhang*, v. 91.

8. *tanizul tamāme*, v. 123.

9. *amitoj*, v. 1.

10. *sadaiwan sadā*, v. 131.

11. *ekāle*, v. 2.

12. *achall*, v. 75.

13. *nitt*, v. 54.

14. *ananit*, v. 26.

5. Ubiquity

That God is present everywhere has been repeatedly emphasized in *Jāp Sāhib* through such expressions as All-Pervasive,¹⁵ Pervasive in all four directions,¹⁶ Present Everywhere,¹⁷ here, there and everywhere He Pervades as Essence of Love.¹⁸

It can be seen, then, that *Jāp Sāhib* explicates the different connotations of “One”, the opening numeral of the *Mūl Mantra* and brings out many significant shades thereof.

Oaṅkāṛ

One of the many meanings of *Oaṅkāṛ* is the one from whom the Primal Sound *Om* emanates. That He is Primal, is expressed in *Jāp Sāhib* as the Primal sound *Om*;¹⁹ and *Oam*, His Primal Form.²⁰ *Oaṅkāṛ* has been considered synonymous with Brahman. In *Jāp Sāhib* He is saluted also as the Spirit Ultimate.²¹

Sat

Sat signifies that which is True or Truth; and Truth is that what actually exists. That which does not exist, cannot be True, cannot be *Sat*. Hence *Sat* connotes “existence”—an existence that is eternal. That which is today, but not tomorrow, cannot be considered as *Sat*. *Jāp Sāhib* explicates the spirit of *Sat* in a great variety of terms. These include Perpetual Ever,²² Endless Glory,²³ Undeclining Amity,²⁴ the Light Perennial,²⁵ Perennial

15. *sarab gaune*, v. 22.

16. *chattra chakravartī*, v. 97.

17. *jattra tattra birāj-bī*, v. 79.

18. *jattra jattra dishā vishā hue phailio anurag*, v. 80.

19. *Oaṅkāṛ ād*, v. 167.

20. *Oam ād(i) rūpe*, v. 128.

21. *brahmaṇ sarūpe*, v. 106.

22. *sadaivān sadā*, v. 131.

23. *sadaivān prabhā*, v. 149.

24. *hameshul salām*, v. 150.

25. *sadaivān prakāse*, v. 145.

Ever,²⁶ The Ever Truth-Consciousness-Bliss,²⁷ Eternal Beauty,²⁸ Ever Eternal²⁹ and, Ever the Lord of ocean and land.³⁰

Nām

Nām literally signifies "name" and in the *Mūl Mantra*, it denotes the Name of God. It has received an important explication in the very opening verse of *Jāp Sāhib*. God's comprehensive *Nām* which represents Him in toto, is not possible for anyone to comprehend. Even Gurbāṇī says only this : *Sat Nām terā parā pūrbalā*—*Sat Nām* is your most primal name.³¹ *Jāp Sāhib* attempts to underline the ineffability of His Comprehensive Name when it says : Who can Your comprehensive Name Pronounce ?³² All that a wise person can at best do is to pronounce His Action-Names.³³ Otherwise, God remains un-nameable.³⁴

Kartā

That God is the Creator of all that there is, has been stressed time and again in *Jāp Sāhib* in such terms as : *sarab bisv rachio suyambhav*³⁵ Creator of the universe entire. *Chattra chakka kartā*³⁶ Creator of all four directions, *jag ke kran*³⁷ the cause of the world, *kartā kar*³⁸ the Creator dynamic, *aklan krit*³⁹ the artless Creator, *sarbā krit*⁴⁰ the Designer of everything and *karan kunind*⁴¹ the cause of every cause.

Purakh

The term *Purakh* has a double connotation. On the one

26. *mudām*, v. 163.

28. *saduiwan sariūp*, v. 126.

30. *jal thal mudām*, v. 163.

32. *tav sarab nām kashe kavan*, v. 1.

34. *anāme*, v. 4.

36. V. 96.

38. V. 183.

40. V. 183.

27. *sadā sachidānand*, v. 58.

29. *sunitt*, v. 141.

31. *SGGS*, p. 108.

33. *karam Nām*, v. 1.

35. V. 83.

37. V. 173.

39. V. 183.

41. V. 109.

hand it means a Person – here, ‘the Cosmic Person’, on the other, it means one who inhabits the cosmos i.e. is ubiquitously immanent. In the former sense, *Jap Sahib* describes God as fathomless Person,⁴² Deathless Being,⁴³ ‘The One Person,’⁴⁴ who never comes into a Womb,⁴⁵ the Primal Person.⁴⁶

In the latter sense, it describes Him as Pervasive,⁴⁷ Ever Ubiquitous.⁴⁸ It also describes Him as The Moon of all the moons, the Sun of all the suns, the Song of all the songs, the Tune of all the tunes,⁴⁹ The Dance of all the dances, the Sound of all the sounds, the note of all the notes : the beater of all the drums, the Striker of every note,⁵⁰ The Spirit indwelling all,⁵¹ Dwelling in every spot,⁵² Abiding in all the lands,⁵³ Having His seat everywhere,⁵⁴ Here, there and everywhere, Pervading as Essence of Love.⁵⁵

Nirbhau

Nirbhau on the one hand means “undaunted”, on the other it connotes one who is full of courage and cannot be vanquished. In the former sense, He is remembered in *Jāp Sāhib* as Undaunted⁵⁶, and Unafraid⁵⁷.

42. *pūran purakh*, v. 83.

43. *akāl purakh*, v. 84.

44. *ek purakh*, v. 85.

45. *ājoni purakh*, v. 79.

46. *ād(i) purakh*, v. 80.

47. *ramme*, v. 16.

48. *sarb gaune*, v. 22.

49. *chandra chandre, bhān bhāne, gīt gīte, tūn tāne*, v. 47.

50. *nād nāde, pān pāne, bād bāde*, v. 48.

51. *samastul nivāsī*, v. 58.

52. *samastast(u) dhāman*, v. 61.

53. *sarb dese*, v. 66.

54. *jatra tatra birāj-hī*, v. 79.

55. *jatra tatra dishā vishā huc phailio anurag*, v. 80.

56. *abhai*, v. 135.

57. *abhīle*, v. 6.

In the latter sense, He is described as beau Courage,⁵⁸ unhumbled,⁵⁹ invincible,⁶⁰ Un-fellable.⁶¹ He is also described as one who destroys every fear.⁶²

Nirvair

Nirvair, although, a negative term meaning 'without enmity', also lends itself to such positive connotations as loving, merciful and forgiving. How can one, who always lavishes Love on all⁶³ and abides "here, there and everywhere dispersed as Love,"⁶⁴ ever engender hostility? He is Consummate Compassion,⁶⁵ Merciful,⁶⁶ Compassion most Supreme,⁶⁷ Compassionate and Merciful.⁶⁸ He is the benign Commander of Fate.⁶⁹ Being so benignly merciful, He is ready even to forgive sins.⁷⁰

Akāl

That God is eternal and beyond the throes of Time and mortality has been amply reiterated in *Jāp Sāhib*. He is described as Deathless,⁷¹ indestructible,⁷² immortal.⁷³ He is not only Deathless,⁷⁴ but also Death of death.⁷⁵

Mūrat(i)

The term *mūrat(i)* in *Mūl Mantra* as well as *Jāp Sāhib* stands for God's existential image. *Akāl Mūrat(i)*, thus, means one whose existence is beyond the trammels of Time and also of Death, and

58. *jur'at jamāl*, v. 158.

60. *ajite*, v. 6.

62. *bhav bhanjan*, v. 182.

64. V. 80.

66. *kripālē*, v. 2.

68. *rahime karīme*, v. 25.

70. *afvul gunāh*, v. 109.

72. *anās*, v. 163.

74. *akālē*, v. 2.

59. *ajai*, v. 149.

61. *adhbāhe*, v. 6.

63. *sarbā anurāge*, v. 129.

65. *kāmul karīm*, v. 151.

67. *karmaṇ karīm*, v. 110.

69. *shubhan sarb bhāge*, v. 129.

71. *kal hin*, v. 84.

73. *amritā*, v. 178.

75. *kāl kālē*, v. 23.

so never undergoes any change. In *Jāp Sāhib*, this aspect of God's image has received ample attention. He is described as Steadfast image,⁷⁶ Sacred visage,⁷⁷ Transcendent visage⁷⁸ and Bountiful image.⁷⁹ He is also Singular, yet with myriad forms.⁸⁰

Ajoni

Ajoni means "one who was never in a womb", so is un-begotten and hence self-existent. In *Jāp Sāhib*, besides being called *ajoni*,⁸¹ He is also portrayed as One never cast into a Womb,⁸² Un-begotten,⁸³ Beyond birth⁸⁴ and Unborn.⁸⁵ He is, thus, beyond birth and death.⁸⁶

Saibhan

Saibhan is Punjabi modification of the Sanskrit term *vayambhu*, which has twin connotations – one, who is self-luminous; and the other, who can be experienced only in *antahkarna*, the inner organ of cognition. *Jāp Sāhib* calls Him Self-resplendent.⁸⁷ He is not only un-begotten, but also Self-existent. *Jāp Sāhib* presents Him as without outside support,⁸⁸ Sans a Master⁸⁹ and Having His own Controls.⁹⁰ Also, it presents Him as one who is Unique spirit,⁹¹ Self-luminous,⁹² The Light Perennial,⁹³ glowing in every soul⁹⁴ and Perennial Glory.⁹⁵

76. *achal mūrat(i)*, v. 1.

78. *anād(i) mūrat(i)*, v. 83.

80. *ek mūrat(i) anek darshan*, v. 81.

82. *ajon(i) purakh*, v. 79.

84. *ajanaman*, v. 100.

86. *janam maran bhīn*, v. 82.

88. *nirāsre*, v. 16.

90. *Ātam bas*, v. 184.

92. *anbhau prakāsh*, v. 1.

94. *ātam prabhā*, v. 160.

77. *punit mūrat(i)*, v. 83.

79. *udār mūrat(i)*, v. 80.

81. V. 33.

83. *ajanm*, v. 40.

85. *ajāc*, v. 100.

87. *suyambhav*, v. 83, 199.

89. *nrināthe*, v. 65.

91. *anbhau anūpai*, v. 106.

93. *sadaivan prakāsh*, v. 145.

95. *saduivan prabhā*, v. 149.

Gur

Gur is the abbreviated form of *Gurū*, which means one who removes (*ru*), darkness (*gu*). In *Jāp Sāhib*, *gur* occurs but once in the line *gur bar akāl*.⁹⁶ The term *bar* can lend itself to two meanings : blessing, and power. So, *gur bar akāl* would mean 'the *Gurū* who has the blessings of the Immortal Lord' or/ and 'The *Gurū* in whom the immortal Lord has vested His Power'.

Prasād

Prasād means kindness, compassion, grace. *Jāp Sāhib* prefaces its text by invoking the Grace of the Lord by saying 'by Your Grace' : *tva prasād*. Within the text, God's Grace is often invoked by other, almost synonymous, terms such as the Home of Mercy,⁹⁷ Fount of Great Compassion⁹⁸ and Visage of Grace.⁹⁹ He is also described as Saving His dear Devotees.¹⁰⁰

From the above exposition, it becomes obvious that *Jāp Sāhib* is a fulsome explication of *Mūl Mantra*. However, it also stretches beyond the bounds of that *Mantra* by contemplating over many other attributes of the Divine besides the ones couched in the *Mul Mantra*.

96. V. 167.

98. *karuṇākār haiṁ*, v. 176.

100. *azīzul navās*, v. 124.

97. *karuṇālaya haiṁ*, v. 171.

99. *dayālāṁ sarūpe*, v. 199.

Poetics of *Jāp Sāhib*

Jāp Sāhib is a superb poetic work by a veritable genius. It reflects an entirely un-premeditated spurt of inspired verse, free from any forced thought, sentimentalism, and artificiality. It is an unparalleled piece of literature from any point of view substance, form, structure, style, diction or prosody.

Pure Poetry

Jāp Sāhib at once impresses one as pure poetry. The term 'pure poetry' lends itself to a variety of connotations. First of all, it has been considered to be that kind of poetry, which inspires to excellence, and by so doing is refined of all dross or impurity.¹ According to another viewpoint, it aspires 'towards the condition of music' – suggesting that the beauty of the poem's theme and its contents are in unsurpassable harmony with the melody and the sound of the words.² Pure poetry has also been considered a form of music in yet another sense – expressing the Essence of whatever the poet intends and needs to express.³ Yet another view is that it is most spontaneous and 'free from thought'.⁴ Finally, it has been associated with prayer – a kind of mystical expression aspiring to an ineffable and incantatory condition.⁵

Jāp Sāhib seems to satisfy every one of the above definitions without exception and to the fullest degree. It is an embodiment

1. Defined by Vallery. Quoted in JA Cuddon : *A Dictionary of Literary Terms*, 1979, London : Penguin Books.

2. Defined by Walter Peter. vide ref. above.

3. Defined by Edgar Allen Poe. vide ref. above.

4. Defined by George Moore. vide ref. above.

5. Defined by Abbe Bremond. vide ref. above.

of excellence. No bunkum has managed to slip in anywhere. It has permitted no interpolation of any kind - no tale or fable, legend or myth, chronicle or anecdote or any other alien matter that could sully its virgin muse. It enters no argument, makes no discourse and seeks to prove no thesis. It does not entertain anything apart from what the poet intends or desires to express. From the beginning to the end, it is powerfully musical. The sublimity of its content, the power of its diction, the innervating musicality of its rhythms, and the resonance of its natural, unaffected, alliterations weave an unsurpassable harmony. Finally, it preserves its invoking character throughout. It starts as a prayer and ends as a prayer, and in between continues to offer salutations to the action-names and sensible attributes of the One to whom the prayers have been addressed. Its invocative tenor is woven into the very fabric of its diction. One is thus impelled to recognize this work as pure poetry in every sense of the term.

Sublime work

It is a work of surpassing Sublimity. *Sublimity* is related with the infinite, the same way, as *beauty* is related with the finite. *Jāp Sāhib*, in its entirety, is immersed in the sublimity of the Infinite. It is a grand poem into which divine intimations have poured in vigorously and torrentially, yielding a sense of gratifying blessedness. It, at once, seems to salute the Divine, invigorates the spirit of courage, and enlivens verity in devotion. It embodies a great celebration for the spirit.

Structure

Jāp Sāhib employs ten different metre forms or *chhands* all *inter se* harmonious, and individually purposeful. The names of various *chhands* and the way they are positioned in this work are presented hereunder.

Serial Number	Name of the <i>Chhand</i>	Verse number	Total Number of verses
1.	<i>Chhapai Chhand</i>	1	1
2.	<i>Bhujang Prayāt</i>	2-28, 44-61, 96-98, 185-188, 197-199	65
3.	<i>Chāchrī</i>	29-43, 62-63, 94-95, 99-102, 133-141	32
4.	<i>Charpaṭ</i>	74-78, 142-146	8
5.	<i>Rūāl</i>	79-86	8
6.	<i>Madhubhār</i>	87-93, 161-170	17
7.	<i>Bhagvatī</i>	103-132, 150-160	41
8.	<i>Rasāval</i>	145-149	5
9.	<i>Harbolmanā</i>	171-184	14
10.	<i>Ekachhrī</i>	189-196	8
			Total 199

Some of the metre forms (*chhands*), it can be seen, recur several times, some recur only once, and some do not recur at all. This does not happen vicariously, but according to a purposeful design that we shall consider a while later. Here, let us take note of the fact that this design consummates the powerful musical ensemble of this work. The sequence of the serial occurrence of *chhands* (as given below by their serial numbers as given above) may be indicated as follows :

1, 2, 3, 2, 3, 2, 4, 5, 6, 3, 2, 3, 7, 3, 4, 8, 7, 6, 9, 2, 10, 2.

This arrangement not only gradually unfolds the formal resonance of the content of the work, it also brings about harmony between the form and the content and unveils the combined mystical purpose of both.

Prosody

All the prosodic devices of this work are drenched in *Vīr*

Rasa (Heroic Sentiment) – a *rasa* that stimulates courage and evokes valour. Interestingly, while the content of this sublime work, throughout, pertains to *Bhaktī Rasa* (the Sentiment of Devotion), its prosodic form is steeped in *Vir Rasa* (the Heroic Sentiment). In the classical Indian poetics, these two *Rasas* are considered mutually antithetical and this combination is considered a grave poetic flaw. Devotional poetry, almost always, is couched in *Shānt Rasa* (the Sentiment of Tranquility) or *Shringāra Rasa* (the Romantic Sentiment). Both these *Rasas* are reckoned antipodal to *Vir Rasa*. Gurū Gobind Singh's unique poetic prowess, however, chose to blend *Bhaktī* (Devotion) and *Shaktī* (Heroism) not only in *Jāp Sāhib*, but through it also in the minds of his followers – so that *Bhaktī* alone should not cause overpassivity that leads to incapacitation; nor should *Shaktī* alone lead to arrogance and to oppression. The Order of the *Khālsā* that he proclaimed was supposed to be a judicious combination of the two so that it would really be an Order of God's own knights-at-arms. In *Jāp Sāhib*, Gurū Gobind Singh's poetic genius introduces this hitherto tabooed blend with the courage of a Master who makes his experiment a convincing success.

It was not merely an experiment, it had a definite practical implication as well. *Jāp Sāhib* was to become the instrument of spiritual meditation especially in the battlefield. That is why it had begun to be chanted during the practice of *gatkā*, an Indian variety of fencing.⁶ It would be of interest to note in detail this

6. Bhagat Singh Hirā : *Jāp Sahib – Bīr Ras dā Somā* : a paper presented at a seminar on *Jāp Sāhib*, a Multidimensional Study, held on 2-3 March, 1990 at Gobind Sadan Institute of Advanced Studies in Comparative Religion, New Delhi. It says :

An old (now extinct) Guide Book of the historic Gurdwārās around Anandpur Sāhib mentioned among them a place named Bhāggpurā (located almost midway between Kiratpur and Anandpur, but a little off the main road). That Guide Book also mentioned that at that site, Gurū Gobind Singh after the morning liturgical services, used to supervise the Sikhs playing *gatkā* while reciting *Jāp Sāhib* as its meditational accompaniment.

innovative concordance between the prosodic metres of *Jāp Sāhib* and the tactical postures and movements adopted in the practice of fencing.

*Chhapai Chhand*⁷ is the opening metre. It has a placid flow that accords with its invocatory content. The *gatkā*-practitioners, prior to lifting their weapon, invoke the Lord and offer Him formal salutations. Only after this invocation would they engage in actual fencing. Recitation of the first four lines of the verse (of *Chhapai*), accompany the invocation and the last two lines go with the formal supplication.

In the practice of *gatkā*, formal invocation takes place only once (before the actual fencing is started). It is therefore understandable that *Chhapai Chhand* occurs only once, in the beginning of *Jāp Sāhib*, and is not repeated after that.

In this metre is delineated the core theme of *Jāp Sāhib*. It discloses the most significant attributes of the God of Gurū Gobind Singh – the very God he gave his Sikhs to acknowledge and invoke. This God is without any form or feature, colour or caste, mark or garb. He can't be couched in a symbol or chiselled into an image. Everyone in the universe, whether man or god or demon, and everything in the world, from a blade of grass to the biggest forest declares that He is neither this nor that. He is thus acknowledged simply as ineffable.

➤ Bhagar Singh Hirā also reported having visited that site but found only a remnant of the Gurdwārā that stood at that place. There was only an earthen mound left. Now, unfortunately, even that mound seems to have disappeared.

Bhagar Singh Hirā also reports one of his visits to Sri Abchal Nagar (Nānder) where he personally witnessed one Bhāi Rām Singh providing training in *gatkā* along with chanting of *Jāp Sāhib*. He reports that he was amazed to watch how the various movements of the *gatkā* synchronized with recitation of the different metres of *Jāp Sāhib*.

7. *Chhapai Chhand* is a six-line verse form. It is also called *khat pad*. It has as many as three different prosodic forms. However, the form that has been employed in *Jāp Sāhib* is characterized by the fact that its first four lines are in the *Rolā* metre while the last two lines are in the *Dohā* metre.

Yet the Guru tells us that this very God is self-luminous, steadfast in His visage, and infinite in His splendour. He is greater than all the gods and godlings; and is the sovereign King of all the kings. His grandeur can be the object only of an awakened experience.

The Gurū then acknowledges that no one can know His Comprehensive Name. Only His 'Action-Names' or attributive names can at best be enunciated. And even for such an enunciation, the Gurū invokes the Lord to grant him requisite wisdom. It is after that, that his salutations follow.

Bhujaṅg Prayāt Chhānd that follows next, occurs most frequently in this work. *Bhujaṅg Prayāt* means 'like a serpent'. This metre has a serpentine quality in its tonal propagation. An example of this is the whole set of verses starting with *namastān Akāle, namastān kripale* (2).

Rasāval Chhānd (v.145-149) is also a variation of *Bhujaṅg Prayāt*—its halved or semi-serpentine form. If this is also included, *Bhujaṅg Prayāt* comes to have been employed seven times covering as many as seventy verses which is more than one-third of the text.

The intonation of this *Chhānd* harmonises with the serpentine movement of the weapon. It is the most tactical movement for attacking as well as defending. That this *Chhānd* has been employed time and again signifies that it coincides with a spell of attacks as also with tactical withdrawal to spy fresh avenues for resuming the attack.

*Chācharī Chhānd*⁸ occurs five times covering in all thirty-two verses. *Chācharī* signifies quick repetitive strikes. That is why this *Chhānd* has brisk and brief movement. *Chācharī* also means a sword with a slanting rim. It therefore signifies a slanting slashing attack with the sword.

8. *Chācharī Chhānd* has two forms – *Shuddhī* as for example *alekh hairi, abhekh hairi* and *Shushi* as for example *gubinde, mukande*. Both these forms are found in *Jap Sāhib*.

*Charpaṭ Chhānd*⁹ occurs twice covering eight verses. *Charpaṭ* means landing flat like a slap of the open hand. Here, it signifies defence – taking the attack of the adversary upon one's shield and making it ineffective.

*Rūāl Chhānd*¹⁰ occurs in *Jāp Sāhib* only once (8 verses). It has a metre comprising twelve syllables that provide a slow relaxing rhythm. It is required to coincide with the breather that the fighter takes following a severe, sharp fight. The thematic content of this *chhānd* is assertive of the syntagmatic attributes of God – dauntless, mysterious and pervasive. In it there are some paradoxes also e.g. He is beautiful, but has no form or He has no domicile yet He is all-pervasive.

It is also considered to represent the God of renewal and revolution – the God of Baptism of the Sword (*Khaṇḍe dī Pāhul*). This God is the Primal Person, Purest Form, Prime Mover and Perfect Being. He is not only the Creator, but also the Destroyer (v. 83).

*Madhūbhār Chhānd*¹¹ occurs twice in *Jāp Sāhib* and covers altogether seventeen verses. It represents, on the one hand, surest actions, and on the other hand, deeds that are morally ideal. The verses under this *chhānd* portray God as Eternal and the Purest Light. He owns invincible majesty. He is never cast into any womb. The themes of this *chhānd* appear to combine the perceptual attributes with the metaphysical conceptions of the

9. *Charpaṭ Chhānd* also has two forms and both have been employed in *Jāp Sāhib*. These are *Uchhal* and *Hānsak*.

An example of the former is : *amrit karme, amrit dharma. Akhall joge. Achall bhoge* (74).

An example of the later is : *sarban devan, sarban bhevan, sarban kale, sarban pale* (78).

10. *Rūāl Chhānd* is also called *Ruāman* or *Ruūmal*. Here is an example of this metre and the type of its contents : *nām kām bihin pekhar dhām hūn naib jāhe. sarab mān sarbaurā mān sadai mānat tūhe* (81).

11. It is also called *Chhābi*. It is a four-line verse form, each line consisting of four *mātrās*.

Divine. God is not only the redeemer of sins. He is also the supreme provider of all the needs of His creatures.

*Bhagvatī Chhānd*¹² occurs twice and covers altogether forty-one verses. *Bhagvatī* has several meanings, but the most relevant one here is 'the sword'. The movement of this *chhānd* is sharp like a sword.¹³ The term *Bhagvatī* also means Durgā, the goddess who conquered the demons and restored to the gods their kingdom that had been usurped by the demons.

In the verses of this *chhānd*, emphasis has been laid on the power and purity of the Cosmic Word that brings harmony and grace :

zamīnul zamān hain, amīkul imān hain.

karīmūl kamāl hain, kī jur'at(i) jamāl hain. (158)

Harbolmanā Chhānd has been employed in *Jap Sāhib* but once and extends over fourteen verses. During the battle, when the adversary is challenged and asked to pay heed to the coming attack that might prove fatal, he is asked to remember his God (*Harbolmanā* = utter the Name of God). This challenge is issued in a loud voice often ending in a nasal half-vowel such as *hān* or *hūn* or *hain*. This is how this *chhānd* runs :

Ajapā jap hain, athapā thap hain.

Akritā krit hain, amritā mrit hain. (177)

After the *Harbolmanā* follows *Bhujang Prayāt*, once again. It is supposed to coincide with the fighter making a tactical retreat. However, pretty soon it suddenly yields to a very sharp and alive interlude of *Ekachhri Chhānd* (a single-syllable metre) indicating a quick engagement in a tactical sharp skirmish before

12. Two forms of this *chhānd* have been employed in *Jāp Sāhib*. These are :

1. *Somvāj*. Example : *kī āchhiāj desai, kī ābhij bhesai,*

kī āgānj karmai, kī ābhanj bharmai. (103).

2. *Sānkhīārī*. Example : *kī rozī dihind hain, kī rāzak rahind hain.*

Karīmūl kamāl hain, kī husnūl jamāl hain. (152)

13. It is also known as *Tilka Chhānd*. It runs as in the following example :

karuṇālaya hain, ar(i) ghālaya hain (171).

finally bringing the fencing exercise to a close by reverting to *Bhujang Prayāt Chhand*.

Thus, when *Jāp Sāhib* is recited along with fencing, it looks like rotating a rosary while wielding the sword. While heroic courage and power are employed through the sword, devotion and compassion are vouched by recitation of the *Jāp Sāhib*. Thus heroic action and meditation take place simultaneously and side by side.

Diction

While the prosody of *Jāp Sāhib* serves the purpose of reconciling *Shakti* (power) with *Bhakti* (Devotion), the diction of this celebrated work serves to reconcile the two disparate cultural traditions, namely, Aryan and Semitic. It also bridges the social chasm between the Hindūs and Muslims by making a free mixture of their right linguistic heterogeneity. The Major language employed in *Jāp Sāhib* is a mix of *Hindvī* (of Sanskrit origin) interspersed with expressions that are patently Islamic – of Persian or Arabic origin.

This is as if the Gurū was inviting the devotees of *Brahman* and *Ishvar* to come together with the devotees of *Allah* and *Rahim* to sit in united prayer, possibly in a common prayer house, and meditate together on the One Universal God who subsumes all sectarian deities.

To achieve this end, the Gurū introduced several amazing innovations and untraditional linguistic devices. With these he created a medley of new compound words which the traditionalists would dub as ungrammatical, but which beautifully yield the meaning that the inspired poet wants them to yield. In the following verses the use of 'ul' is not as Semantic prefix to the first word, as the traditional Arabic grammar would require. It has been employed as Semantic suffix to the second word as in the following examples :

azizul niwāz : one who elevates his dear ones. (124)

husnul jamāl : the lamp of beauty. (151)

ghanimul kharāj : one who exacts tribute from his foes. (124)

This is clearly the poet's own innovation pragmatically subservient to his thematic intent that he has in his mind.

In places, 'ul' ceases to mean 'of' which is its lexical connotation. The Gurū makes it connote "and" instead. Here is an example :

zaminul zamāne : Present on the earth and in the sky. (122)

Through another innovation, the Gurū interposes the prepositional 'ul' not between two words of Arabic origin, but between a Sanskrit and an Arabic word. Here are some interesting examples :

samastul aziz : Loveable by all (156) [*Samast* is of Sanskrit origin and *aziz* of Arabic].

samastul zubān : One who knows all languages. (155)

rajūl nidhāne : One who is the treasure of intent. (123)

[*Rajū* is of Arabic origin and *nidhāne* of Sanskrit].

Not just that, he even juxtaposes two words of purely Sanskrit origin with the Arabic preposition 'ul' between them as in the following lines :

sadaivul akām : Without any desire. (127)

samastul nivās : Abiding in all. (154)

adesul alekh : Without domicile and image. (157)

namastul pranāme : Salutation to the worshipful. (197)

In Arabic grammar prepositional 'ul' and 'al' are employed to join one noun with another noun. The Gurū, however, joins even an adjective with a noun with this very device :

anekul taraṅg : One who has many waves. (124)

samastul salām : One who gets salutations from all. (127)

aganjul ghanīm : One, undestroyable by the enemy. (154)

samastul aziz : loved by all. (156)

harīful azīme : Enemy of the great. (123)

Yet another novel linguistic device that the Gurū employs is to suffix Sanskrit words with Persian 'ast'. For example :

namastast ramme : O pervasive Lord, I salute You. (16)

namastast diālē : O Beneficent One, I salute You. (23)

namastast dhāman : O master of mansions, I salute You. (61)

The use of such Arabic and Persian linguistic devices by the Gurū do not seem to have been merely an intellectual exercise. It seems to have been a deliberate solemn effort to bring the two opposing cultures together and teach both Hindūs and Muslims to pray together to a God who belongs to both of them and not let the idiosyncrasies of their distinctive linguistic proclivities separate them and cause meaningless opposition.

The Gurū solemnly believed that his God belonged to no sectarian religion exclusively. So he salutes Him in the following way :

namastan amazbe : salutation to the One who has no *mazhab* [religion of the Muslims] (17)

namastan adharman ; salutation to the One who has no *dharma* [religion of the Hindūs] (5).

Word Pictures

We have noted that *Jāp Sāhib* embodies the action-names of God. Every action-name is dynamic on the one hand and attributive on the other. That is what makes it come up almost invariably as a word picture.

Even when it occurs in a metre of a single-syllable, it presents a picture. Notice for example the following :

aganj : Imperishable

abhanj : unbreakable

alakkh : unknowable

abhakkh : un-consumable (191)

akāl : immortal

diāl : compassionate

alekh : unknowable

abhekh : ungarbed (192)

In longer metres, the first word is repeated in most lines. Most often, this word is one of salutation. Repetition of such a salutary word makes *Jāp Sāhib* literally a *jāp*. The following verses exemplify this :

namastañ akarman : I bow to the One Sans deeds.

namastañ adharman : I bow to the One Sans creeds.

namastañ anāman : I bow to the One Sans a name.

namastañ adhāman : I bow to the One Sans a home. (5)

namo jog joge : I bow to the Great Renouncer.

namo bhog bhoge : I bow to the One Great Reveller.

namo sarb diāle : I bow to the One who's Clement.

namo sarb pāle : I bow to the One who Provides all. (28)

Salutations to :

namo judh judhe : The victor of every battle.

namo giān giāne : The Wisdom most sublime.

namo bhoj bhoje : Ravishes who all aliments.

namo pūn pāne : Imbibes who every potion.

namo kalah kartā : The cause of turmoil.

namo shānt rūpe : The harbinger of Peace.

namo Indra indre : The God of all the godlings.

anādan bibhūte : The Time-transcending Glory. (187)

Even when such repetitiveness is not noticed, lines generally exhibit internal rhyming in addition to the end-rhymes. Notice the double rhyming in the following lines :

akhall joge achall bhoge : Pervasive Your Being, Perrenial
Your Rule. (74)

achall rāje atall saje : Eternal Your Kingdom, Perrenial
Your Works. (75)

Internal rhymes can be seen in many of the verses within longish lines as well :

*ād(i) rūp anād(i) mūrat(i) ajon purakh apār.
 sarab man trimān dev abhev ād(i) udār.
 sarab pālak sarab ghālak sarab ko pun kāl.
 jatra tatra birāj-hi avdhūt rūp rasal. (79)*
 Primal Being, without a beginning
 Transcendent and un-begotten,
 Loved by all in all three worlds,
 Mystery Divine, Compassion untaught
 Protector of all, Destroyer of all,
 Ultimate maker of the Dooms-day call.
 Present everywhere, and free of care,
 Beauty exquisite that ever enthralls. (v. 79)

It may be appreciated here that no translation can do justice to the superb word-pictures that the Gurū so effortlessly seems to create. Besides internal rhymes, alliterative combinations also add to the musical beauty of the work by creating a variety of cadence and lilt. Here is an example :

*nām thām na jāt jākar rūp rang na rekh.
 ād(i) purakh udār mūrat(i) ajon ād(i) asekhh.
 des aur na bhes jākar rūp rekh na rāg.
 jatra tatra dishā vishā hoe phailio anurāg.*
 Nameless, placeless, sans a caste,
 Sans colour, contour or mark.
 Primal, Bountiful, un-begotten,
 Ever transcendent, immaculate.
 Unconfined in a land or garb,
 Sans any shape or feature or form,
 Here and there and everywhere
 He pervades as Essence of Love. (v.80)

and,

*ek mūrat anek darshan kīn rūp anek,
 khel khel akhel khelan ant ko phir ek.*
 Singular He, becomes manifold,
 Creation is ever His lively sport,

He spreads His Play,
Then folds up the Game,
And becomes 'One' again. (v. 81)

Often His words twang like the fencing of swords. Here is an example :

sarbañ prāṇaṇ : The source of every Life.
sarbañ trāṇaṇ : The vigour of every Force.
sarbañ bhugtā : The Reveller ultimate.
sarbañ jugtā : Ever united with all. (77)
sarbañ devaṇ : The God of all the gods.
sarbañ bhevaṇ : The mystery ever eternal.
sarbañ kāle : Destroyer of every form.
sarbañ pāle : Sustainer of one and all. (78)

Jāp Sahib effortlessly raises one, who recites it with devotion, to sublime spirit-scapes. Its magical overflow floods the soul of all who delve in its rhapsodic measures. Its lilting rhythms awaken a slumbering spirit and enthrall the one thus awakened with the vibrations of sublimity.

The Gurū, undoubtedly, seems to have had his meditating spirit absorbed in the Creator so profoundly that the great paradoxes of the Divine mystery left a stamp of *vismād* or spiritual wonderment on his soul. The unique poetic prowess of the Gurū is able to transfer the thrills of that wonder even to the reader/reciter.

The profound reverence and intense devotion with which the Guru salutes his Creator, impels his reader to salute the Gurū with a similar profound devotion. This all-powerful work is able to transport the human soul to the very Presence of the Divine and enrapture it with ineffable bliss.

Divine Paradox and Bipolar Process Theism

Divine Paradox

A paradox is an apparently true statement or group of statements that lead to an apparent contradiction or a situation which defies what is intuitively sensed. It exists where two statements or groups of statements appear contradictory but can actually be resolved. The word 'paradox' is often used interchangeably, but wrongly, with contradiction, but where contradiction by definition cannot be true, many paradoxes do allow for resolution, though quite a number remain unresolved or only contentiously resolved.

"The Law of Paradox," essentially, is an aspect of the Principal of Polarity. It requires that we must not omit "the other side" of any question – particularly when the two sides are related to, or directed respectively to the Absolute and Relative and are therefore really perplexing to everyone. That seems to be the reason why in *Jāp Sahib*, proper attention has to be paid to grasp the Divine Paradox lest we get entangled in the mire of Half-Truths.

The Absolute Truth is, "Things as God knows them." Relative Truth is, "Things as the highest reason of man knows." In the Absolute, the universe is merely a mental creation, a dream or result of meditation. To the finite mind that forms a part of the universe and viewed through its mortal faculties, the universe appears very real indeed. We must not forget that within our limited faculties we are not Brahman.

The Law of Paradox exhibits the realm of the opposites, "emptiness" (*shūnya*) and "possibility" (*avasar*). It illustrates the

complement that rests in all created things. The problem is always the Essence of the Absolute vs that of the Relative.

Jāp Sāhib is replete with divine paradoxes of this kind. In the very opening verse the Divine, as Absolute, is said to be indescribable 'neither this nor that'. Again in verse 86, it has been said, "*Vedas* and *Simritīs* call you 'neither this nor that' every day." However, in His Relative aspect, He is *this* and he is *that*.¹

In verses 2, 3, 84 and some others He has been described as *Akāl*. '*Akāl*' (*A* = no, *kāl* = time) has two senses. In one sense, it means timeless, transcending time, God *sans* Creation – time being a created entity. In the other sense, it means *infinite* and signifies 'extending over endless time'. The former sense pertains to the Absolute, the latter to the Relative aspect of God. In the former sense, the Absolute has no beginning – as He has been called *Anād(i)*² (*An* = sans, *ād(i)* = beginning). On the other hand,³ He has also been called *Ādi(i)* (from the beginning). He has been described as *Ād(i) Rūpa* (Primal form), *Ād(i) deva* (Primal deity) and *Ad(i) Purakh*⁴ (Primal Person). All these pertain to His Relative aspect.

Kāl also means 'Death' – since, enduring through Time, things die or wither away. God, however, is immortal, *Akal*, but He, it is who has caused mortality as the fate of His Creation in general as well as His creatures in their individual prospect.

As Absolute, He is *ekai*, 'the One',⁵ 'the only One'.⁶ However, in His Relative aspect, being pervasive in His Creation, He is *anekai*, 'many',⁷ where he reveals Himself in the form of a multiform spectacle, *anek darshan*.⁸

As an Absolute being, He is *anāme* or *nirname*, i.e. without a name.⁹ He can be presumed to have a Comprehensive Name or *Sarab Nām*¹⁰ composite of all His subtle and latent qualities,

1. V. 29 to 43.

2. V. 33, 79, 83 etc.

3. V. 30.

4. V. 79, 80 and 84.

5. V. 9.

6. V. 81.

7. V. 9, 47.

8. V. 81.

9. V. 4, 61, 95 etc.

10. V. 1.

but that surely is inaccessible to man and hence indescribable.¹¹ Yet, in His Relative prospect, He has many a *karam nām* or action name.¹²

The Absolute is *Arūp* (*A* = sans, *rūp* = form) without any form.¹³ He has no *kāe* i.e. body.¹⁴ He lends Himself to no image – *chitrañ bihīnai*.¹⁵ In His Relative prospect, He is *Brahmañ Sarūpe* i.e. *Brahmañ* who has assumed form, or who is *Brahmañ* incarnate.¹⁶ He is *sarab rupe* or *samastu sarūpe* i.e. the form of all the Creation.¹⁷ His form is *rasāl* i.e. exquisite,¹⁸ and *nekalāñki sarūpe* i.e. faultless.¹⁹ It has also been described a *husnul chirāgh*, 'the lamp of beauty'²⁰ and *jur-at(i) jamāl*, the splendour of courage.²¹

In His Absolute aspect, He is *nridesai* or without any domicile²² and *adese* or 'of no country'.²³ *Dhām hūñ naiñ jūhe*, who has no home.²⁴ In His Relative aspect, He is *sarb dese* or belonging to all lands,²⁵ *samastul nivāsi* or abiding everywhere,²⁶ *sarbatr desai* or belonging to all countries²⁷ and *samastast dhāme* or having His home everywhere.²⁸ He is *jattrā tattra biraj-hī* i.e. has His seat here as well there²⁹ and *jattrā tattra dishā vishā hue phailio anurāg* i.e. here, there and everywhere He is immanent as Love.³⁰ He is *prithīul pravās* or abiding all over the earth,³¹ *chattra chakravartī* or roaming in all the four quarters³² and *chatur chakra vāse* or residing in all the four quarters.³³

11. V. 1.

13. V. 2, 22.

15. V. 107.

17. V. 19, 49.

19. V. 50.

21. V. 158.

23. V. 61.

25. V. 66.

27. V. 114, 117.

29. V. 79.

31. V. 130.

33. V. 98.

12. V. 1.

14. V. 100.

16. V. 106.

18. V. 79.

20. V. 151.

22. V. 10, 18.

24. V. 81.

26. V. 58 and 153.

28. V. 61.

30. V. 80.

32. V. 97.

34. V. 5, 41 and 134.

As the Absolute, *akarman* i.e. sans any action,³⁴ *nrikarme* i.e. without activity³⁵ and *aklan̄krit* i.e. is un-made.³⁶ As the Relative, He is *sarbākrit* or doing everything³⁷, *chaitra chakra kartā* or active in all the four quarters³⁸ and *sarbatra sāje* or creating everything. He is also *kāran kunind* or cause of causes,³⁹ *jag ke kran* or cause of the world (v. 173) and *sarbatra kāje* or active everywhere.⁴⁰ His action is described as unflinching, *at dhiṣṭ karam* i.e. very stubborn.⁴¹ His action is also bipolar. He is not only *sarban̄ kartā* or Creator of everything, but also *sarban̄ hartā* or destroyer of everything;⁴² not only *kāran̄* or Creator but also *harīan̄* or destroyer of His Creation.⁴³ He not only creates but also infuses life breath, *sarban̄g prāṇan̄* in His creatures.⁴⁴

The Absolute is *adrishai* or invisible, *ghaibul ghaib* or most hidden⁴⁵ and *adikh* or un-seeable. As Relative, He is always *zāhar zahūr* or very much present,⁴⁶ *hāzar hazūr* or evident right in front⁴⁷ and *sadā ang sānge* or ever omnipresent.

As Absolute, He is *adhandh* without any occupation,⁴⁸ *abandhe* or *abadhe* i.e. unbound, and *azād* i.e. free.⁴⁹ As Relative, He is *sarb dhandhe* or busy and engaged in every occupation.

As Absolute, He is *atatian̄ sarupe*⁵⁰ i.e. immaterial in form, while as Relative, He is *param tattān̄* i.e. supremely material.⁵¹ He is *andhkūre* or darkness⁵² as well as *tej teje* or the essence of light⁵³ and *pret* or ghost and *apret* i.e. not a ghost.

As Absolute, He is *abhes*, *abhekh* or *anbhekh* all the terms meaning un-garbed.⁵⁴ As Relative, He is *sarbatra bhesai* or in every

35. V. 10, 11.

36. V. 183.

37. V. 183.

38. V. 96.

39. V. 109.

40. V. 116.

41. V. 170.

42. V. 27.

43. V. 95, 198.

44. V. 77, 143.

45. V. 108.

46. V. 150.

47. V. 150.

48. V. 136.

49. V. 24.

50. V. 186.

51. V. 186.

52. V. 185.

53. V. 185.

54. V. 63, 84, 30, 88.

raiment⁵⁵ and *sarbattra bhekhī* or garbed variously (v. 115). He is also considered *ābhij bhesai* or dressed in untorn clothes.⁵⁶

In his Absolute aspect, He is *jog jogeshwar* i.e. the greatest of Yogis,⁵⁷ *avdhūt* or a mendicant⁵⁸ and *birakt* i.e. detached,⁵⁹ while in His Relative aspect, He is *rājān rāj*, the king of kings⁶⁰ on the one hand, and *rañkan rañk*, the poorest among the poor⁶¹ on the other.

While in His Relative aspect, He can be *kalah kartā*, the cause of conflict⁶² as well as *krur karme*, acting brutally,⁶³ in His Absolute aspect, He is *shānt rūpe*, peaceful entity.⁶⁴

While in His Absolute aspect, He is *anātam*, without a sense of 'self',⁶⁵ in His Relative aspect, He is *ātam prabhā*, splendour of self (v. 160).

As Absolute, He is *adharman*, sans *dharmā*⁶⁶ and *amazhe*, sans religion,⁶⁷ as Relative, He is *sarb dharman*, all religions⁶⁸ and *amīkul imān*, profound faith (v. 158).

To conclude, it can be said that the Divine Paradoxes in *Jāp Sāhib* are all resolved if one considers the two polar sides of God—the Absolute and the Relative.

Bipolar Process Theism

One way of looking at the Divine bipolarity is to consider the two poles as belonging to two parallel universes. That we have considered in the above discourse on Divine Paradox. Another way of viewing the same bipolarity can be by considering it as representing a Bipolar Divine Process.

Process Theology is a new way of looking at the Divine

55. V. 112, 117.

57. V. 51.

59. V. 137.

61. V. 90.

63. V. 54.

65. V. 85.

67. V. 17.

56. V. 103.

58. V. 85.

60. V. 89.

62. V. 187.

64. V. 187.

66. V. 5.

68. V. 144.

neither as a person, nor as a bipolarity caused by the Divine simultaneously belonging to twin parallel universes, but as an actual process. In Christianity, this type of theology appeared lately by taking account of modern science, especially evolution, and which teaches that God's way of working in the world is a steady process that patiently overcomes the elements of chance and evil present in the universe and including in itself all the good that is brought about.

Jāp Sāhib is a work that represents Gurū Gobind Singh's Process Theology – his own way of looking at the Divine in action. He himself proclaims :

tav sarab nam kathaī kavun karam nūm barnat sumat.

Who can Your Comprehensive Name describe ?

Your Action-Names are all that chant the wise.(1)

Every action tends to be a process – from being to becoming. A process, then, may be described as "A series of purposive actions generally tending towards the production of something. It is a systematic movement resulting in growth or decay."⁶⁹ It may be considered as the course of actuality in its cosmological aspect. This is exactly what *Jāp Sāhib* is concerned with. It would, therefore, be instructive for us to reconstruct the theology of this sublime work from this angle.

Every process is a development; and every development passes through certain phases. These are :

1. Pre-beginning : *anād(i)* (16, 197)
2. Beginning : *ād(i)* (19, 167)
3. Emergence : *aneke* (9, 81)
4. Formation : *akalan krit* (183)
5. Maturity : *samastī sarūpe* (49)
6. Decay : *sarb khāpe* (20)
7. Death : *sarb kāle* (18)
8. Death of Death, Eternity : *Kāl kāle* (45)

69. Runces, DD : *The Dictionary of Philosophy*, Bombay, Jaico Publishing House, 1956.

Jap Sāhib, we can see, scans over all of them. Although this process as we have depicted above, seems to be temporal, in fact, it must be understood in non-temporal terms. From the viewpoint of the process *Jāp Sāhib* deals with a generative process, which has definite repeatable phases. This progression that is primarily linear, but has some circularity superimposed on it assumes the form of a wave. However, the process that is primarily repetitive and hence circular, can become spiral if superimposed by linearity. Marked repetitiveness in *Jāp Sāhib* is indicative of the fact that the process that it deals with is primarily of a circular nature. In a linear process the two ends never meet; they may grow to be farther apart as the process proceeds. The two ends in a circular process are destined eventually to meet. *Sarb Kāl* (The Great Death or Doom; or all-Time), *Akal* (Beyond Death; or transcending Time) and *Kāl Kālē* (Death of Death; or mortality of Time) are one and the same entity. It is there that all ends meet.

The Divine is absolutely free – *abandhe* : unbound;⁷⁰ *dhandhe* : ever-pursuant;⁷¹ *ātam bas* : self-controlled;⁷² *azād* : free;⁷³ *nribādh sarūpe* : unobstructed form.⁷⁴ That is how the real initiator of a process has to be – particularly the One who is responsible for the process of developing the entire cosmos. His work has to be *akalan krit* : artless⁷⁵ and *sarbū krit* : all embracing, without any deficiency.⁷⁶ There is absolutely no contradiction in His process. He is *sarb kartā* : the Creator of all as well *sarb hartā* : the Destroyer of all.⁷⁷

The repeatable phases of His process go from one loop of the spiral to the next or in the reverse direction thereof.

From *arūp* (Abstract) to *sarūp* (Concrete) to Abstract again.

From *puram* (Transcendent) to *ramanañ* (Immanent) to Transcendent again.

70. V. 24.

72. V. 184.

74. V. 127.

76. V. 183.

71. V. 24.

73. V. 144.

75. V. 183.

77. V. 27.

From *akāl* (Eternal) to *sarab kālē* (Temporal) to Eternal again.

From *sunī* (Permanent) to *anī* (Ephemeral) to Permanent again

From *sarab karta* (Active) to *akaraman* (Passive) to Active again.

From *ek* (One) to *anek* (Many) to One again.

From *sarab thāpe* (Establisher) to *sarab khāpe* (annihilator) to Establisher again.

He is thus Master of both the ends⁷⁸ :

lok : the Here and *parlok* : the Beyond,
shakti : Power and *bhakti* : Devotion,
mīrī : temporal power and *pīrī* : spiritual power,
sevā : service and *simran* : meditation,
karam : the active and *akarm* : the passive,
bhagautī : the devotee and *bhagvanit* : the deity,
jugat(i) : procedure and *mukti* : liberation.
panth : the community and *granth* : the Scripture.
shabd : the Word and *shūnyu* : the Void.

All these aspects are not just temporal but, even more importantly, cosmological and fully actualized.

He is the cause not merely of good but also of evil. He is at once :

kalah kartā : causing turmoil and *shānt rūpe* : the harbinger of peace.
tej teje : effulgent brilliance and *andhkāre* : profound darkness.
khel khel : Playing the Game and *ukhel khelan* : winding up the Game.

His polarities are patent. He is simultaneously both

rājān rāj : the King of kings and *rankān rank* : the poorest of the poor.

78. ਦੁਹਾ ਸਿਰਿਆ ਕਾ ਆਪਿ ਸੁਆਮੀ ॥

ਖੇਲੈ ਬਿਗਸੈ ਅੰਤਰਜਾਮੀ ॥

(ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 277)

ātam : the Self and *anātam* : non-self. Thus vibrating between the two ends.

For God, the Guru employs the Persian word *harīf*, which means friend as well as foe. Yet he is

na sarai : neither foe, *na mitrai* : nor friend.

That is why He is *neti neti* : not this, not even that, and yet both 'this and that'.

This, then, is a brief outline of the Bipolar Process Theism of *Jāp Sāhib*, distinct from a paradox. A paradox, whether logical, semantic or mathematical, has to be resolved by some process external to it. However, in the process bipolarity, the process of which we have the polarities to deal with, itself provides the resolution of the seeming opposites.

God as Warrior

Quite a few sections of *Jāp Sāhib*, when put together, lend themselves to a description of a Warrior God. He is described as the War of wars,¹ the original cause of turmoil.² He is portrayed as the wielder of weapons and the hurler of missiles.³ He is considered to be a ruthless destroyer,⁴ stubbornly insistent in His action.⁵ He slays arrogance and pride⁶ and destroys the wicked.⁷

He unfurls and holds high the lofty flag of *dharmā*.⁸ He vanquishes foes,⁹ destroys evil action¹⁰ and dispels oppression.¹¹ He punishes tyrants,¹² vanquishes enemies,¹³ taxes vulgar foe.¹⁴ He has wonderful courage,¹⁵ indestructible limbs¹⁶ and imperishable existence.¹⁷

Such a God is nothing short of a Warrior God flush with victory. He is the Master over war, ruling over it and presiding over its devastating consequences. In it, His glory seems to be splendid, His justice appears to be ruthless and His action seems to be stubbornly inviolable. He appears *par excellence* to be the Warrior with the spirit of Almightyness – He is invincible,¹⁸ unbreakable,¹⁹ infallible²⁰ and unpierceable.²¹ He is ever-undaunted,²² never intimidated,²³ and victorious²⁴ always.

1. *juddh juddhe*, v. 187.

3. *shastra pāne, astra māne*, v. 52.

5. *ar(i) dhīth karam*, v. 170.

7. *dusht bhānjan*, v. 85.

9. *ar(i) ganjan*, v. 182.

11. *ghazāih ghanīme*, v. 198.

13. *ghanīmūl shikaste*, v. 122.

15. *jur'at jamāl*, v. 158.

17. *anchhij gāt*, v. 168.

19. *abhange*, v. 15.

21. *achhede*, v. 7.

23. *abbhīr*, v. 42.

2. *kalah kartā*, v. 187.

4. *krūr karme*, v. 54.

6. *garab ganjan*, v. 85.

8. *dharman dhuajā*, v. 105.

10. *kukarman pranāsī*, v. 197.

12. *ripū tāpan*, v. 182.

14. *ghanīmūl kharāj*, v. 124.

16. *anchhij ang*, v. 164.

18. *abhānge*, v. 8.

20. *adhāhe*, v. 6.

22. *abbhai*, v. 189.

24. *ajai*, v. 189.

However, the same God, in many verses is described as all Merciful,²⁵ all Clemency²⁶ and all Compassion.²⁷ He is the compassionate Creator²⁸ the sole Preserver of all,²⁹ and embodiment of Grace.³⁰ He is the life of beings,³¹ the breath of every life³² and the Lord of immortality.³³ He has no foe,³⁴ forgives I Ie sins,³⁵ and grants Liberation to all.³⁶ He is the focus of all Attraction,³⁷ Hope of every hope³⁸ and Pervasive in one and all.³⁹ He is the source of eternal Peace and fount of eternal Serenity⁴⁰ and embodiment of Peace eternal.⁴¹

In view of such profuse epithets of peacefulness that God possesses, how could I Ie be God of war ?

2.

Is it not possible that God's Grace can appear even as war ? He can, surely, be trusted to oppose those forces that destroy peace and disturb the well-being of all. In other words, even when he wages a war, his intention in reality is that of establishing or restoring peace. Peace cannot be considered as solely a human undertaking. God has to take action primarily. He cannot see chaos prevailing. He would rather have order; therefore he would like to bring to book those who oppress, exploit, threaten, or terrorise the meek. Therefore, He would struggle against the enemies of well-being and wholesomeness – a struggle against injustice, tyranny, famine and any other man-made calamity against mankind. Under such circumstances, waging a war of justice would have a rightful place.

25. *kripālē*, v. 2.

27. *karunākar*, v. 176.

29. *sarb pālē*, v. 28.

31. *jīv jīvañ*, v. 72.

33. *amrita-nmrī*, v. 178.

35. *afīvul-gunāh*, v. 109.

37. *tamāmūl rujū*, v. 121.

39. *samastul nivāse*, v. 197.

41. *shānt rūpe*, v. 186.

26. *sarb diālē*, v. 28.

28. *karīmūl kunīnda*, v. 198.

30. *kripālāñ sarupe*, v. 73.

32. *sarbañ prāṇaṇ*, v. 77.

34. *na shatnāi*, v. 99.

36. *sarbañ muktā*, v. 144.

38. *ās āse*, v. 188.

40. *hamesul salām*, v. 121.

In an alienated world, whose unity with God has been fractured, any participation in war would be a compromise of what God intends and serves to further alienation and chaos rather than wholeness and order. The welfare of all (*sarbat dā bhalā*) becomes even more remote. When, however, God involves His divine Self in that broken world, would not our faithful response be to seek to discern the divine involvement and to pattern our participation accordingly? God would not neglect what destroys or diminishes the well-being of all. He then has to take action. Vengeance in human hand issues only in violence; but left to God, evil forces are judged judiciously and fully and composite well-being of all is restored through whatever means are considered suitable.

It is not God alone who would employ such measures, even Gurūs affirm similar intent. Gurū Gobind Singh, in his autobiography proclaims as follows:

*Understand thoughtfully, O ye men of God.
This is the reason why I took birth:
To proclaim righteousness, to support the saines,
And to root out evil in its entirety.⁴²*

In his significant diplomatic epistle to Emperor Aurangzeb, *Zafar Nāmāh*, the said Gurū observed:

*If every sanctioned means fails to bring order,
It is legitimate to un-sheath the sword.⁴³*

3.

It was not only Gurū Gobind Singh, the author of *Jāp Sāhib*, who considered war as the necessary corrective for otherwise

42. ਯਾਹੀ ਕਾਜ ਧਰਾ ਹਮ ਜਨਮੈ॥

ਸਮਝ ਲੇਹੁ ਸਾਧੂ ਸਭ ਮਨਮੈ॥

ਧਰਮ ਚਲਾਵਨ ਸੰਤ ਉਥਾਰਨ॥

ਦਸਟ ਸਭਨ ਕੇ ਮੂਲ ਉਪਾਰਨ॥੪੩॥

(ਬਚਿਤਰ ਨਾਟਕ)

43. ਚੁੰ ਕਾਰ ਅਜ ਹਮਾ ਹੀਲਤੇ ਦਰਗੁਜ਼ਸ਼ਤ।

ਹਲਾਲ ਅਸਤ ਬੁਰਦਨ ਬ ਸ਼ਮਸੀਰ ਦਸਤ।੨੨।

(ਸ਼ਹਰਨਾਮਹ)

incorrigible oppression or intransigent tyranny unleashed upon innocent folk. Other Gurūs and Bhaktas also held similar views. Gurū Arjan Dev, for example, observes :

*Brave warrior is he who can court death.
The one who flees from the battle, shall be born to die again and again.*⁴⁴

Bhagat Kabir says :

*The battle-drum resounds in the sky;
The Aim has been taken and the wound inflicted.
The warrior who enters the field
Finds, it is time to engage with the foe.
He alone is heroic warrior
Who fights to defend the meek.
Severed he may well get into several pieces,
But never shall he desert the battle-field.*⁴⁵

4.

It is not the Sikh faith alone that considers war as the ultimate resort for establishing the just order. Almost every other religion holds similar views. The Jews hold that YAHWEH's warfare was on behalf of ancient Israel and prophesy of the coming deliverer.⁴⁶ God as warrior dominated Israel's faith.

In Christianity, Jesus Christ is said to have fought war against his spiritual enemies in the Synoptic Gospels in Paul's letters and Christ's victorious return in final apocalyptic battle in Revelation. It is considered the essential metaphor for understanding salvation. Jesus had seen God the warrior at work.⁴⁷

44. ਜੋ ਸੂਰਾ ਤਿਸ ਹੀ ਹੋਇ ਮਰਣਾ ॥

ਜੋ ਭਾਰੀ ਤਿਸੁ ਜੋਨੀ ਫਿਰਣਾ ॥

(ਮਾਰੂ ਮ: ੫, ਪੰਨਾ 1019)

45. ਗਗਨ ਦਮਾਮਾ ਬਾਜਿਓ ਪਰਿਓ ਨੀਸਾਨੈ ਘਾਉ ॥

ਖੇਤੁ ਜੁ ਮਾਡਿਓ ਸੂਰਮਾ ਅਬ ਜੂਝਨ ਕੇ ਦਾਉ ॥੧॥

ਸੂਰਾ ਸੋ ਪਹਿਚਾਨੀਐ ਜੁ ਲਰੈ ਦੀਨ ਕੇ ਹੋਤ ॥

ਪੁਰਜਾ ਪੁਰਜਾ ਕਟਿ ਮਰੈ ਕਬਹੂ ਨ ਛਾਡੈ ਖੇਤੁ ॥੨॥ (ਸਲੋਕ ਕਬੀਰ, ਪੰਨਾ 1105)

46. Old Testament.

47. New Testament.

In Islam, Prophet Mohammad fought several battles in the name of Allah. *Jehād* in this religion is considered the duty of every conscientious Muslim.

In Hinduism, Rāma, the great *avatār* fought against Ravana to rescue his abducted wife Sītā. Krishna, the other great *avatār* urged Arjun in the battle-ground of Kurūkshetra to do his duty to fight as Kshatriya. Arjun was reluctant to fight against his own kin who happened to confront him there. It was Krishna who gave him counsel not to forsake fighting because it was legitimate to fight for the sake of justice. In the Hindū pantheon, gods and goddesses fought not only against demons but also among themselves.

Conclusion

It is often asked, "Has God been actually encountered as warrior or did fighting communities sacrilize their own strife by such a characterization of God? Or is it merely a metaphoric characterization of God? If it is a metaphoric characterization, then, since he has no co-equal, He has always to be a conqueror (*Wāheguru jī kī Fateh*). The people concerned must believe that God is present among them (*Iāzrā huzūr*). The people believe that God being on the side of justice is on their side (*aṅg-saṅg*). That the possibility of metaphoric characterization in this sense possibly is the case of *Jāp Sāhib* is borne out by the fact that Guru Gobind Singh in one of the verses in this work juxtaposes in one line two opposing epithets of God simultaneously – these are 'the author of strife' (*kalah kartā*) and 'the embodiment of peace' (*shānt rūpe*).

Since it is a powerful metaphor, it should not encourage any 'holy war' by people. We must let God fight for us because He knows where justice is. Moreover, His justice is divine justice tinged with mercy as well as forgiveness. It is not vengeful 'justice' of man. One must always let God fight the battle, "For the battle is not yours, but God's." (2 Chron.20.15-17).

Spiritual Growth through *Jāp Sāhib*

Jāp Sāhib is a work of intense meditation uttered by a prophet in a state of profound ecstasy. That is why, if a seeker chants it with real devotion, it can transport him into a state of intense spiritual activation. It provides the seeker experience of the Presence of the Almighty Lord in all His Grandeur and Glory. The Vision of the supreme Lord that one meets here is that of a valorous Lord at war with the forces of evil. In the superb verses of this unparalleled work, one discerns Divine Splendour brimming with holy Resoluteness, with the Flag of Righteousness held up for Him. It inspires the devotee to join the mighty forces of the Lord as His 'knight-at-arms'. One then automatically becomes responsive to His beck and call. One is impelled to bow before the Great Lord who is, at once, the maker of strife and the restorer of peace.¹ Meditative attention upon this work heralds the devoted seeker into realms of Divine Resplendence.

A devotee who lets his mind soak in the Names of God, would not find the need to observe rituals. To him any ritual begins to appear as vain, and so, he resolves to abandon it. He becomes the devout worshipper of the One Transcendent Reality, the Eternal Cosmic Person (*Akāl Purukh*). His singleminded devotion becomes charged with the ever-ascending spiritual optimism (*Charḥdī Kalā*).

The devotee then finds the Presence of the Lord right by his side (*aṅg-saṅg*), supporting and sustaining him, providing him courage and valour and inspiring him to become the defender of the weak and the destroyer of the tyrannous. He gets at once imbued with spiritual inspiration and animated with resolute

1. *Namo kalah kartā namo shānit rūpe.* (V. 187)

gallantry. The spirit of sacrifice wells up in him and fear of death vanishes altogether.

In thought, word and deed, the devotee becomes prompted to look after those who are in need of care and help. In this, one considers oneself an inspired agent and a humble consignee of the Divine. He feels inspired into benevolent undertakings for the welfare of mankind. This he does because he finds in all humankind his own kinsfolk—the children of his own Father. He discovers that

Here, there and everywhere, He (the Lord) is pervasive as Love.²

One, who partakes of Divine Love, considers oneself accountable for that gift, and liable to reciprocate to it by providing love to every creature of the Lord. One comes to sense deeply that God, being *amazhabe* (*sans* a constrictive creed), belongs to no sectarian religion, and being *adharman* (*sans* religious binding) favours no schism. He is sheer Love, and His devotees must follow the model of His generosity. This, in effect, brings about a revolution in the spiritual life of the devotee.

We have seen already that *Jāp Sāhib* employs with equal ease diction derived from the Aryan as well as Arabic-Persian tradition. It also eulogises the Divine Names in vogue in both Indian and Semitic traditions. Such a non-sectarian attitude of this work impresses one with the universal import of this work. Anyone who recites this work with empathic insight, automatically rises above sectarian loyalties and ritual observances.

The panegyric hymnology of *Jāp Sāhib* makes one effortlessly eulogise the Almighty in the choicest terms having great spiritual import. Some accomplished souls vouchsafe that continual recitation of the verses of this great work—even just the monosyllabic verses 94 and 95—generates enormous spiritual insight in one who regularly dwells upon them.

Regular recitation of this powerful *bāṇī* enhances one's psychic prowess and sharpens one's intuitive sensitivity. One's

2. *Jatra tatra dishā vishā, hue phailio anurāg.* (V. 80)

mind is purged of iniquitous pollutants, indecorous depravity, and nefarious wickedness. A sense of gratitude to the Creator wells up and His Grace reveals itself and leads the quest of the seeker into a responsive embrace. New spiritual aspirations evolve and horizons of perception enlarge. Doubt and disbelief melt away, fear and suspicion vanish, jealousy and hatred disappear, and worries and anxieties bother no more. Faith sharpens, trust enhances, confidence enlarges, courage blossoms and, thus, *Charhdī Kalā* prevails.

Feelings soften, charity widens, forgiveness enlarges and goodness gains ground. Love for Truth expands, beauty sprouts from within, and untutored morality takes shape. Step by step, one draws closer and closer to that Supreme Transcendent Reality whose attributive Names one has been reciting. One has the assurance that

*You become the like of the one you worship.*³

Thus, reciting *Jāp Sāhib*, one ultimately merges with the One whom one has invoked and unto whose haven one has entrusted oneself.

3. ਜੇਹਾ ਸੇਵੈ ਤੇਹੋ ਹੋਵੈ ਜੇ ਚਲੈ ਤਿਸੈ ਰਜਾਇ ॥ (ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ, ਪੰਨਾ 549)



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